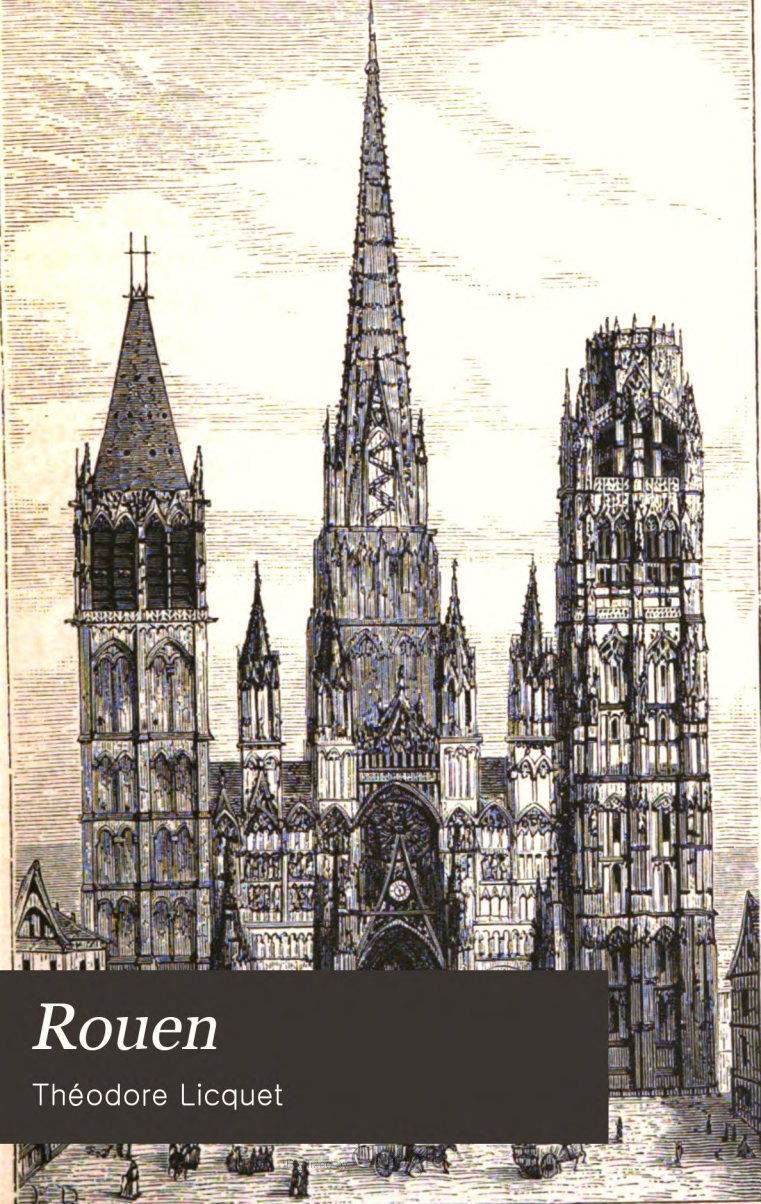

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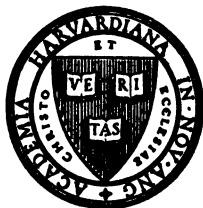




Rouen

Théodore Licquet

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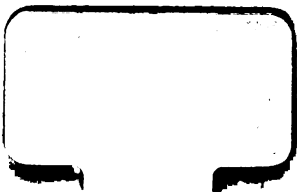
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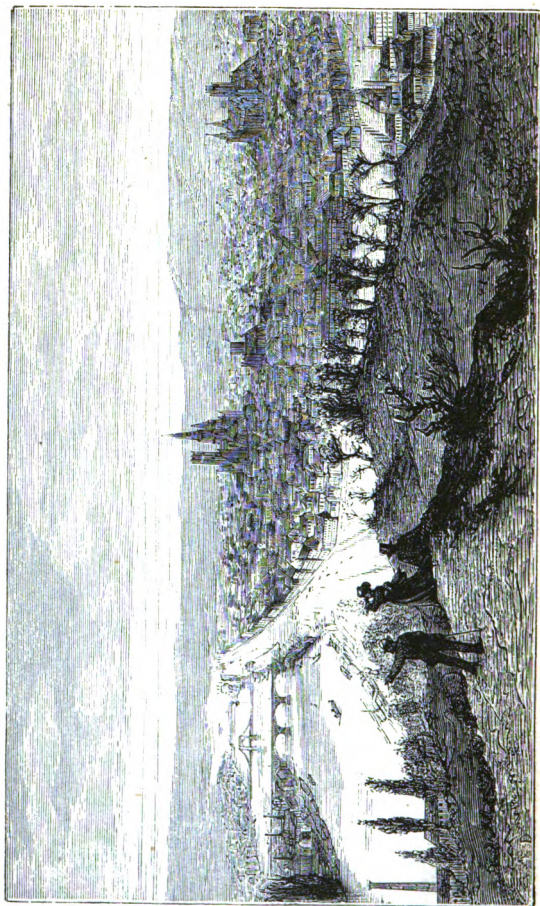
ROUEN;
ITS HISTORY,
MONUMENTS
AND
ENVIRONS.

ROUEN,
A. LE BRUMENT,
11, rue de l'Impératrice.

PRICE: 2 Fr.

Ronen.

ROUEN. E. ORVILLE, Printer,
rue de la Vicomté, 13.



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VUE GÉNÉRALE DE ROUEN.

ROUEN

ITS HISTORY, MONUMENTS,
AND ENVIRONS,

A GUIDE NECESSARY TO TRAVELLERS

Who wish to become thoroughly acquainted with that
Capital of Normandy.

By Th. LICQUET.

The Seventh Edition.

Revised and annotated by Ed. FRÈRE,

Illustrated with Engravings, and a plan of Rouen

Translated from the french
by M. H. BARGUET, professor of languages.



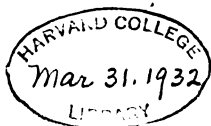
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Dr. Harris Kennedy

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TO THE READER.

In modifying Th Licquet's Rouen-Guide, the success and merit of which is undeniably established by six editions prior to this, in abridging a few chapters of this itinerary, we have only thought of the accommodation of the traveller who, obliged to hurry his course, has often only twenty four hours to spend within our walls, and would feel rather afraid to have to go through more than 400 pages in order to obtain some useful information during his short stay. Nowadays, when more than ever, time the materiels out of which life is made, is accounted so very precious, when every one hastens with all speed ; when the railways , those rapid and almost

aerial conveyances, have superseded our good old highways, given a new activity to business and increased the enjoyments of the tourist, we imagine that the impatient traveller wants a native Cicerone as concise as possible, just to see conveniently and in a short time, all that is curious and useful in the old capital of Normandy. And for Rouen more than any other town, that Cicerone was quite a desideratum. Rouen, the commercial and industrious town, the town with narrow and winding streets, with old houses, wide bulwarks, extensive suburbs, the historical town with numerous and splendid monuments, is so peculiarly bounded by the verdant hills which surround it, that its artistic curiosities, its buildings seem, as it were unknown and nearly lost, except however a few churches which, just to use the expression of a clever and witty critic, lift up their heads above the crowded houses, as though to breathe more freely.

If we look upon the plan of Rouen, and drawn a line from the north to the south,

that is from the Suspension Bridge to Beauvoisine square (place Beauvoisine), and thus dividing the town into two parts nearly equal, east and west, we shall walk through each part in its turn and explore them separately. The suburb of Saint-Sever, from its situation upon the other side of the river Seine, its extent and commercial importance, will be the object of a third walk. If we take the Cathedral as a center, we shall take care to enumerate what is remarkable in every quarter, and, as much as possible, not to forget any thing in our way, as we go on.

The itinerary of the different walks will serve as an introduction to this volume, and yet we shall not swerve from the methodical classification which the author had in view.

Taking our inspiration from the former dispositions of this little book, we now add to it, as a necessary complement, a concise description of the many surrounding localities which, from their picturesque or historical attractions, are the object of frequent excursions.

Thus to present in a few pages, under the auspices of Th. Licquet, who was carried off so very young from the Belles-Lettres, history and archeology, to present, do we say, the annals of Rouen, the description of its ancient monuments and of its environs ; to point out to the learned and attentive foreigner all that is worthy of his attention, in short to become his *Vade Mecum*, his indispensable *Hand-Book*, such has been the end we have aimed at, and we shall feel very happy, if we have attained it.

Ed. F.



ITINERARY

of the first walk, eastward.

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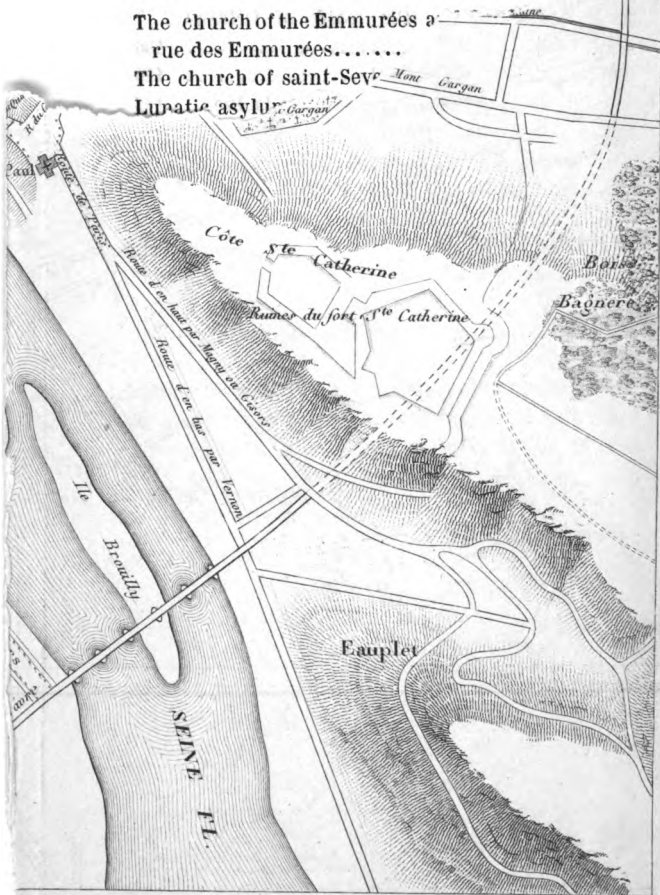
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ITINERARY.

The church of saint-Sever

Lunatic asylum



Paris Imp. Mangeon rue S^c Jacques 67

Rouen.



HISTORICAL INTRODUCTION.

Cæsar, in his Commentaries, does not speak of Rouen; Pomponius Mela does not mention it in his Geography; Ptolemy is the first author who has noticed it. This observation alone will shew the absurdity of the numerous etymologies assigned to its name of *Rothomagus*, of which we have made Rouen. The least unlikely are those which have been taken from the primitive language of the country; but, even in that respect, we can only form conjectures more or less vague, as, in deriving Rothomagus from two celtic words, some have considered that this name signifies a great town; others, a town on the bank of a river; while others again, a town where duties were paid.

Ptolemy then gives us a commencement to the history of Rouen. In his lifetime, that is to say, during the first part of the second century, Rouen bore the name of Rothomagus; it was the capital of the country of the Velocasses.

2 HISTORICAL INTRODUCTION.

If Rouen, as a town of Gaul, is little known to us, Rouen as a Roman town is more so. Its existence is no longer doubtful; its importance even is proved. All suppositions join to make one think that the Romans were the first who erected external fortifications round the town. Remains of walls evidently built by that people, were discovered in 1789 in the cellars of a house which had been built on the edge of the first ditch¹. These buildings extended westward even under the church of Saint-Lo, and it is very probable that they joined towards the east with other remains of roman architecture, found in digging the foundations of another house, 2, rue de la Chaîne.

Here then, is the first boundary of Rouen under the Romans, and drawn out by them: *on the south*, the Seine, the waters of which at this time came as high as the line occupied at present by the rue des Bonnetiers, the place de la Calende, that of Notre-Dame on its southern portion, and thus along to the extremity of the rue aux Ours. *On the north*, the ditch which extended the whole length of the streets Géricault, and Fossés-

¹ It is the sugar refinery of M. Sautelet, rue des Carmes, opposite the place of the same name.

Louis VIII, that is to say, from the river Robec at the east, to the rue de la Poterne at the west. From the latter point, draw a line in a southern direction, passing across the New-Market, the rue Massacre and the rue des Vergetiers, to the rue aux Ours, and you will have the *western limit*. The *eastern limit* is naturally marked out by the course of the Robec. The town maintained this boundary till the xth century, the period of the establishment of Rollon, in this portion of Neustria to which the Normans gave their name.

I have already said, that Rouen was an important town under the Romans, and this truth is proved by the fact. It does not figure, it is true, in the notice of the dignities of the Empire, as the seat of a superior magistrate, but, nevertheless, it is spoken of, as a town having a garrison, and, it was there the *præfectus militum Ursariensium* or the prefect of the regiment of the Ursarians, resided.

The ecclesiastical annals also prove the importance of Rouen at that period. We find, in fact, during the first ages of christianity, the apostles coming into Gaul, going to Rouen, and fixing their abode in a principal town, that the sacred word might be more easily spread thro' the surrounding country.

4 HISTORICAL INTRODUCTION.

As saint-Nicaise did not come to Rouen, we must consider saint-Mellon, as its most ancient bishop. The erection, or the consecration of a first chapel in Rouen, under the patronage of the Virgin, is the only important event which the life of this prelate contains. As to the destruction of a temple dedicated to the pretended idol Roth, I think I have proved in an other work ¹, first, that there never existed an idol of that name, neither was the temple situated on the ground occupied by the church of saint-Lo; secondly, that this temple was demolished by saint-Romain, nearly four hundred years later.

Nothing very remarkable happened at Rouen under the successors of saint-Mellon, until saint-Victrice. But, here commences a new era for the town. Its population increases, its reputation extends, the temples of the true God are multiplied; even saint-Victrice himself works in their erection: « He rolls the stones with his own hands, he carries them on his shoulders. »

This town continued its career peaceably during nearly a century, until saint-Godard

¹ *Recherches sur l'histoire religieuse, morale et littéraire de Rouen, depuis les premiers temps jusqu'à Rollon.* Rouen, J. Frère, 1826, 8 vo.

succeeded to the episcopate. Then we come to a great historical transition.

The Roman power had been long struggling against the encroachments of the Franks in Gaul. Clovis conquers the provinces situated between the Somme, the Seine and the Aisne; the monarchy commences, and Rouen becomes a French town.

To saint-Godard who died in 529, Flavius succeeded the same year. The first foundation by Clotaire I, of the abbey of saint-Peter, now saint-Ouen, about the year 540, is attributed to him.

After Flavius, came Pretextat, whose name alone reminds us of those of two women, unfortunately too famous: Frédégonde and Brunehaut. The latter had been exiled to Rouen, by Chilpéric, king of Soissons, Mérovée, son of Chilpéric, loved Brunehaut and was loved by her. He came to Rouen, and married his mistress; Pretextat blessed their union. Chilpéric arrives and the two lovers take refuge in the church of saint-Martin-sur-Renelle, a wooden building, on the wall of the town. It is to Gregory of Tours that we owe this information which is valuable, in as much, as it makes us acquainted with the limits of Rouen on the north-west side at that period.

Frédégonde did not pardon Pretextat; she caused him to be murdered, during the mass, in the Cathedral

6 HISTORICAL INTRODUCTION.

The episcopate of Melance and of Hidulfe, the successors to Pretextat, offers no very particular circumstances. That of saint-Romain, is much more remarkable, for the destruction of heathen temples, and the famous miracle of the *Gargouille*, which gave birth to the privilege not less famous, which the chapter possessed, of setting at liberty a prisoner every year. It is thought generally, however, that saint-Romain, constructed one of the churches, which succeeded each other on the site of the Cathedral, but, they were mistaken who said that this bishop extirpated paganism from Rouen, and from the province. Saint-Ouen, who came after Saint-Romain, found the people clownish, superstitious, and idolatrous, in consequence of the negligence of some bishops, his predecessors. The inhabitants of the neighbouring country, were coarse, cruel and dishonest; morals and sciences were cultivated only among the higher classes of society. We find in the preface to the life of saint-Eloi by saint-Ouen, that, even in the viiith century, they read authors of whose works nothing now remains.

Saint-Ouen founded or enriched a great many religious establishments in Rouen and its environs. It was under his episcopate, that a monument

was first raised to Saint-Nicaise within the walls of Rouen. He also caused to be built the celebrated abbeys of Fontenelle (since Saint-Wandrille) Jumièges, and Saint-Austreberthe.

In the time of this archbishop, there was a state prison near the end of the rue de la Poterne. It was in this prison that saint-Ouen, having been deceived by the mayor of the palace, Ebrouin, caused Philibert the first Abbot of Jumièges to be confined, on a false accusation of the crime of high-treason.

To saint-Ouen, Ansbert succeeded in 683; at that time doubtless the mechanical arts were not very far advanced in Rouen, since the new bishop, wishing to erect a rich mausoleum to his predecessor, sent for workmen from different provinces.

According to the monk Aigrad, a great famine took place in Rouen and its neighbourhood, during the episcopate of Ansbert, who caused the treasures of the church to be given, for the relief of the poor.

Here, the history of Rouen is lost in obscurity; our materials are reduced, we may almost say, to the mere list of bishops, until the time when the North-men shewed themselves in this country. From the year 844, when they appeared for the

8 HISTORICAL INTRODUCTION.

first time at the mouth of the Seine, until the year 912, the period of the treaty of Saint-Claire sur Epte, Rouen and its environs presented nothing but a scene of carnage, fire, and slaughter. Strangers devastating the country; the villages deserted; the population massacred; the towns half destroyed; every where discord, hatred, avarice, and rapacity; all excesses united: such is the picture of the country at that period. At last Rollo, is created duke of Normandy; the proud Norwegian becomes the benefactor of the country, to which he had so long proved a scourge. The population reappears; an active police is established, robberies are put a stop to; no more plunderers exist on the highways, or thieves in the towns. Rouen rises from amidst its ruins, its monuments are repaired, its size increases, its political influence becomes immense.

This second boundary is due to Rollo, the first duke, and to his son Guillaume-Longue-Epée. They confined the waters of the Seine in a narrower bed. Several churches, such as saint-Martin de la Roquette, saint-Clément, saint-Etienne and saint-Éloi, which had till then been situated on small islands, were united to the main land, the portion which had been gained from the river received the name of *Terres-Neuves*. The limits

of the town remained the same on the north, east and west.

Under the first succeeding dukes, the town extended westward, as far as the Old-Market place. The *porte Cauchoise* was erected about the beginning of the xith century, that is to say, under Richard II.

The fourth boundary was effected under the last dukes. The town extended on the north to the height of the rue Pincédos : on the east, to the rue de la Chèvre. These two streets occupy the ground on which the ditches were situated at that time.

A very short time after, Philip-Augustus, who had just taken Rouen, and all Normandy from Jean-sans-Terre, caused the old castle to be built, which was included within the interior of the town, in the middle of the xiiith century ; the fifth boundary was made in the reign of saint-Louis. Rouen was then enlarged by the greater portion of the ground which forms the parishes of saint-Patrice, saint-Nicaise, saint-Vivien and saint-Maclou. The gates of Martainville, saint-Hilaire and Bouvreuil were then built.

A sixth enlargement took place about the middle of the xivth century. The monastery of the Jacobins, which now forms a portion of the

prefecture, was enclosed within the walls of the town, as also the Church of saint-Peter le Portier, so that it obliged them to put the porte Cauchoise farther out. On the east, the town was enlarged by the quarter of the Marequerie.

It is not probably to Rollo, the first duke, that we owe the institution of the exchequer. The first trace of it is only found under William the Conqueror. Perhaps even, it was only known under his son Henry I « the King Duke.» Ancient writers have thought that an exchequer existed in England before the conquest. The learned Madox, on the contrary, (vol. I page 177 and following) declares, that he has not found in any document prior to William's expedition, the word *scaccarium* (or *exchequer*). But he finds it shortly after that time, from which it would appear natural to conclude that, its institution had been carried over by that prince. The exchequer was removed sometimes to Rouen, at other times to Caen, and sometimes to Falaise. Louis XII fixed this sovereign court at Rouen, in 1499, and opened it on the 1st october of the same year. Francis I raised the exchequer into a parliament in the year 1515. It was interdicted in the month of August 1540, but the 7th January 1541, it was reinstated.

Thick walls, deep ditches, and formidable to-

wers, a great many turrets, bastions, casemates, and fortified gates, made Rouen an important place, before the revolution: omitting the different sieges, which it had to sustain from the Normans, we must notice in 949 those by Otho, emperor of Germany, Louis IV, king of France, and Arnould count of Flanders; that in 1204 by Philip-Augustus; 1418. by Henry V, king of England; that in 1449, after which, Charles VII retook the town from the English; lastly, that of 1594, by Henry IV In all these sieges, and many more which I have not mentioned, the inhabitants of Rouen always gave proofs of great valour and sometimes of *an unexampled* resignation.

All the fortifications of the town have disappeared since the Revolution; except a large and high tower belonging to the castle built by Philip-Augustus, and now included in the convent of the Ursulines, rue Morand. The ancient appearance of Rouen, is now only found in the interior, in its religious monuments and a few houses, which time or the hand of man appears to have forgotten.

Before 1790, Rouen the capital of the province of Normandy, contained thirty seven parochial churches and about as many religious communities of both sexes. It now only contains six paro-

42 HISTORICAL INTRODUCTION.

chial churches, and eight chapels of ease, with a church for the use of protestants.

Rouen is situated on a gentle slope, on the right bank of the Seine, which forms the southern boundary ; the suburb of saint-Sever, is situated on the left bank. The geographical position of the town is the $49^{\circ} 26' 27''$ of north latitude, and $1^{\circ} 44' 45''$ longitude, from the meridian of Paris. The sun rises and sets about five minutes later at Rouen, than at Paris. The length of Rouen, not including the suburbs, is one kilomètre and three hundred mètres, or not quite a mile, from the south extremity of the rue Grand-Pont, to the north extremity of the rue Beauvoisine. Its length from east to west is two kilomètres, from one extremity to the other of the places Cauchoise and saint-Hilaire. The circumference of the town does not exceed six kilomètres or nearly four miles.

Rouen, by its home and foreign trade, is one of the most important towns of France; the numerous manufactories which it contains, have caused it to be surnamed the Manchester of France¹. Rouen, is the see of an archbishop,

¹ The principal filatures, manufactories and bleaching establishments, are situated in the suburb of saint-Sever, and in the valleys of Deville, Ba-

whose metropolitan church has for suffragans the bishoprics of Bayeux, Evreux, Seez and Coutances. It is the chief place of the second military division; the principal town of the département of the Seine-Inférieure.

There are besides, at Rouen, a *cour impériale*, a *tribunal de première instance*, six courts of justices of the peace; a chamber and tribunal of commerce, a counsel of *prud'hommes* for the arbitration of small differences, principally between the manufacturers and their workmen; boards of direction for the direct and indirect taxes, for the customs and for the registry of domains, and a bank. Amongst the principal public buildings are a handsome custom-house, the exchange, two theatres, three museums, one of natural history, one of antiquities, and one of ceramic, a picture gallery, a public library, a botanical garden, a slaughter-house, three soldiers' barracks, two large hospitals, two magnificent lunatic asylums, a large and a small seminary, a collège, nineteen public schools, a great many

peaume, Maromme, Houlme and Malaunay. Amongst the principal stuffs, which are wrought in its manufactures, we must mention its *rouenneries*, the general name given to all those striped or checked cotton stuffs which are used for women's dresses.

14 HISTORICAL INTRODUCTION.

elementary schools for children of both sexes, and two principal prisons.

Lastly, this town has thirty three barriers, four covered markets, eight open markets, twenty one squares, about seventeen thousand houses, and more than four hundred and eighty streets, containing a population of about 400,000 inhabitants.



RELIGIOUS MONUMENTS.

PAROCHIAL CHURCHES.

Cathedral.

All historians attribute the erection, or at least the consecration of the first christian chapel in Rouen to saint-Mellon. They agree also in placing that chapel on a portion of the ground occupied at present by the Cathedral. To point out exactly the place, would be next to impossible; but we must necessarily suppose it to the north end of the present edifice. The tower of saint-Romain, the foundation of which is probably the remains of one of the churches which succeeded each other on this spot, and which, is assuredly the most ancient part of the whole edifice, would of itself, prove what I say. It will not be doubted, when we remember that the waters of the Seine, during the time of saint-Mellon (260 to 344), and even seven centuries afterwards, reached as high as the place, which is known at present by the name of *la*

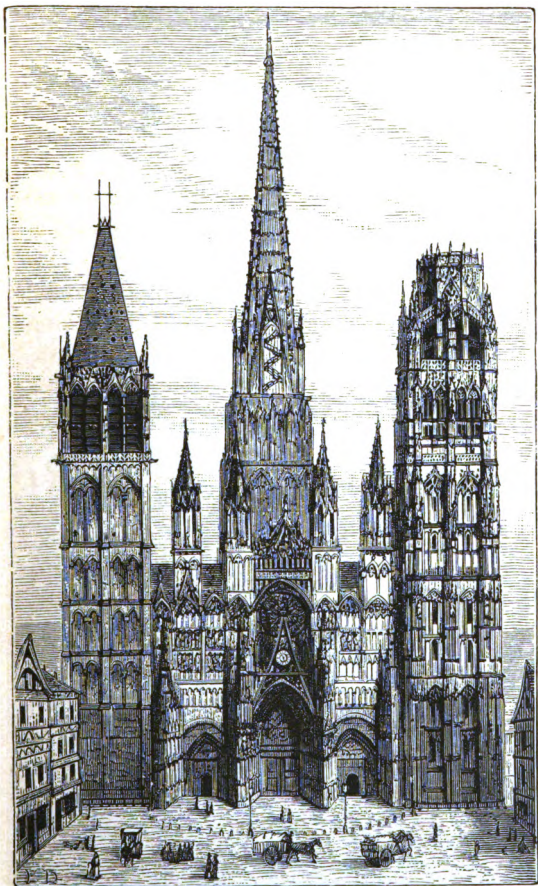
Calende, that is to say almost at the base of the present Cathedral on its southern side.

The Cathedral, which was pillaged in the year 841, was not, according to all probability, destroyed then; or, we must suppose (that which is hardly possible), that it had been rebuilt in the interval before the year 912, the period of the baptism of Rollo in this church. Being exposed to continual acts of devastation from pirates, the inhabitants fled in all directions, and did not think of building temples; and as Rollo, having been baptized in this Cathedral, in the year 912, made most magnificent presents immediately after the ceremony, it is clear, that the edifice had been only plundered and not destroyed.

About the end of the xth century. Richard I caused the Cathedral to be enlarged. The archbishop Robert continued the improvements.

Guillaume-le-Bâtard placed Maurille in the archiepiscopal see, in the year 1055. Maurille finished the Cathedral, and caused to be erected the stone pyramid which bears his name, and in the year 1063, he dedicated the temple, in the presence of William, and the bishops of Bayeux, Avranches, Lisieux, Évreux, Seez and Coutances.

In 1117, this Cathedral was struck by the electric fluid.



Typ. J. Claye.

CATHÉDRALE.

In 1200, the metropolitan church was destroyed by fire. Jean-sans-Terre, duke of Normandy and king of England, assigned funds for the reconstruction of the edifice.

It is then from that period that the actual Cathedral dates.

I need not add that this immense edifice, such as we see it at present, is the work of several centuries, beginning in the xiiith and finishing in the xvth, excepting that portion which forms the base of the tower of saint-Romain, which is much more ancient.

The length of the Cathedral, in the inside, from the great portal to the extremity of the chapel of the Virgin, is one hundred and thirty-six mètres (about four hundred and fifty english feet¹); the chapel of the Virgin is twenty-nine mètres thirty centimètres in length; the choir is thirty-six mètres seventy centimètres, and the nave seventy mètres. The entire breadth of the edifice from one wall to the other is thirty-two mètres thirty centimètres; namely, the nave nine mètres; thickness of each pillar, two mètres sixty centimètres, each aisle, four mètres sixty-six centi-

¹ The mètre is equal to 3 english feet and 3 inches, or 3 feet 281 parts.

mètres, the chapels, four mètres forty centimètres. The height of the nave is twenty-eight mètres; that of the aisles, is fourteen mètres, the transept is fifty-four mètres sixty-five centimètres in length, by eight mètres sixty-five centimètres in breadth. In the centre is a lantern, at the height of fifty-three mètres thirty-three centimètres under the key-stone, and it is supported by four large pillards, each being twelve mètres sixty-six centimètres in circumference, and composed of thirty one columns, which are grouped together; above the arcades of the nave, there is a very narrow gallery. The edifice is lighted by one hundred and thirty windows.

There are amongst the stained glass windows, several which deserve to be particularly noticed. I will here point out their places, after the work of E.-H. Langlois, on stained glass, and that of Gilbert on the Cathedral ¹.

Left aisle, in going up, opposite the fourth arcade of the nave: upper panes occupied by several sub-

¹ *Historical description of the Cathedral of Rouen*, by Gilbert. Rouen, Ed. Frère, 1847, 8vo. with 3 plates. — *Essay on ancient and modern painting on glass, etc.*, by E.-H. Langlois. Rouen, Ed. Frère, 1832, 8vo. with 7 plates.

jects taken from the life of saint-John the Baptist, saint-Nicolas, etc.. We may remark curriers or tanners, and, near a sort of gallery supported by columns, a stone cutter and a sculptor making the capital of a column. A little farther up, we perceive a church supported by arches, in the construction of which, several masons are busily employed. Near it, is a woman kneeling, and holding up with both her hands the plan of a gothic window.

Same aisle, in going up, and opposite the fourth arcade of the nave: a window occupied with subjects relative to the life of saint-Sever.

Left aisle of the choir, opposite the fourth arcade: a window entirely occupied with the life of saint-Julian the Hospitaller.

Same aisle, between the semi-circular lateral chapel and the chapel of the Virgin: two windows, representing the life of Joseph, the son of Jacob. We may still read, although with difficulty, the name of the painter and glazier. It is inscribed on a phylactery, in the following manner :

CLEMENS VITREARIUS CARNOTENSIS M...

On the other side of the choir, between the chapel of the Virgin and the semi-circular lateral chapel: two windows, one representing the Pas-

sion ; the other, the life of a saint. He is represented almost naked from the head to the waist, and on horseback. Semi-circular chapel of the southern transept in the corner of the window, the martyrdom of saint-Laurent.

All these windows date from the end of the xiiith century. The most curious is that representing the life of saint-Julian the Hospitaller.

The Cathedral contains likewise several fine specimens of windows of the time of the *renaissance*. We must remark, especially, those which represent the life of saint-Romain, in the chapel dedicated to that bishop and those which decorate the chapel of saint-Stephen. We perceive, in the latter, saint-Thomas touching the wound of Jesus-Christ : Christ preaching in the desert ; Christ appearing to Mary-Magdalen ; etc.

The edifice is also lighted by three large roses (circular windows); two at the extremities of the transept and the other above the organ. Of these three windows the western one is by far the finest. In the centre of it, the Eternal Father is represented as surrounded by a multitude of angels having each different musical instruments, around it are ten figures of angels, each holding an instrument of the Passion.

The present organ of the Cathedral is a large

sixteen feet one, and is placed beneath the western circular window. It was made by Lefevre, the celebrated organmaker in Rouen. in 1760.

The choir is surrounded by fourteen pillars. Before 1430, its upper part was only lighted by a small number of narrow windows. Since that time, it has been lighted by the fifteen large windows, which we now see. In 1467, under the cardinal d'Estouteville, the chapter caused stalls to be made, which are very curiously sculptured.

A stone screen, of a style which harmonized with the rest of the edifice, formerly ornamented the entrance to the choir : In 1777, it was replaced by the present one. This screen, notwithstanding its beauty, is unfortunately not in a style correspondent with the rest of the church. The upper gallery is surmounted by a gilt figure of Christ, made of lead, by Clodion. Between the pillars, we remark two marble altars, each ornamented with a white marble statue. That to the right is the statue of the Virgin, a much esteemed sculpture by Le-comte. This altar has retained the name of *autel du Vœu* (or the altar of the vow) since 1637, on account of a grand procession, which took place at that time, to obtain the cessation of the plague. The procession, in reentering the church stopped before this altar, on which the civic authorities

placed a silver lamp, weighing forty marks. The statue to the left is that of saint-Cecile, the patroness of musicians. This sculpture is also from the chisel of Clodion. Both altars are ornamented with handsome bas-reliefs, the one to the right representing, Jesus-Christ placed in the tomb; that to the left, saint-Cecile, at the moment of her death.

The actual existence of a library in the Cathedral, may be traced back as far as the year 1424. The canons, caused to be erected, for that purpose, over the cellar of the chapter house, the large building which we see at present. It was about thirty-three mètres long by eight mètres broad. They ascended to it by a handsome gothic staircase, erected by order of the cardinal William d'Estouteville, during the second half of the xvth century, and placed in the corner of the northern transept. This library was plundered and destroyed by the calvinists, in 1562, but, was restored by the archbishop Francis de Harlay.

In 1788, the chapter ordered an additional story to be built over the library, destined to receive the record of the church. The higher portion of the staircase which conducts to this story, was erected in 1789, and in the same style as the rest of it.

As far as 1442, the Cathedral possessed several

manuscripts, which were destroyed in the fire of 1200.

A great portion of the books of the Cathedral are now deposited in the public library at the town-hall.

There are twenty-five chapels in the circumference of the Cathedral. The most spacious, and the first to the right on entering, is that of saint-Stephen, *la grande église* whose painted windows we have spoken of already. It was formerly the *Parish church* of Notre-Dame.

At the extremity of this aisle of the nave in going up, is the chapel of *petit saint-Romain*, where the tomb of Rollo, the first duke, is situated. This prince had formerly been buried in the sanctuary, near the great altar, which, at the time, was situated at the higher end of the present nave. The altar having been removed farther back, the remains of Rollo were deposited in the corner arcade where they now are. Above the arcade is an inscription on a table of black marble, of which the following is a translation :

Here lies Rollo, the first duke, the founder and father of Normandy, of which he was at first the terror and the scourge, but afterwards the restorer. Baptised in 912 by Francon, archbishop of Rouen,

and died in 917¹. His remains had formerly been deposited in the ancient sanctuary, where is at present the upper end of the nave. The altar having been removed to another place, the remains of the prince were deposited here, by the blessed Maurille, archbishop of Rouen, in the year 1063.

On the opposite aisle, and exactly opposite the chapel we have just left, is that of saint-Anne. The remains of Guillaume-Longue-Épée, the son and successor of Rollo, who was assassinated in an island of the Somme, by order of Arnould, count of Flanders, are deposited in this chapel. His remains are placed like those of his father, in an arched corner, above which, is the following inscription, which we translate thus :

Here lies Guillaume-Longue-Épée, son of Rollo, duke of Normandy, killed by treason in the year 944. His remains had formerly been deposited in the ancient sanctuary, where is at present the upper end of the nave. The altar having been removed to an other place, the remains of the prince were deposited in this place by the blessed Maurille, in the year 1063.

What has become of those funeral monuments, erected formerly in the choir of the Cathedral, in honour of kings, princes or warriors ? Who will

¹ Rollo did not die till the year 931 or 932.

assure us that the inscriptions placed at present in the sanctuary, point out to us, the illustrious dead whose tombs we seek? Where the heart of Charles V, which was deposited in the middle of the sanctuary? That of Richard-Cœur-de-Lion, to the right of the high altar? The remains of Bedford, the son, the brother and the uncle of kings, of that Bedford, who, according to Pommeraye, was interred to the left of the high altar, and whose tomb stone they now shew us, behind the altar, which tells us that he was interred on the right side of it? Of all the tombs which existed formerly in the choir of the Cathedral, there remains but three modern inscriptions on marble slabs, which have been placed by chance. These three inscriptions are those of Richard-Cœur-de-Lion, Henry the Younger one of his brothers, and the duke of Bedford. On the 30th of July 1838, being guided by historical traditions, they had the idea to dig at the spot marked by the inscription to Richard, and discovered the statue which formerly decorated his tomb. This statue, which is hewn out of a single block of very fine free stone, is two mètres seventeen centimètres long, and represents king Richard in a recumbent posture, his head supported by a square cushion, wearing a crown enriched with precious stones;

his feet are supported by a crouching lion. In his left hand was a sceptre of which we only see the remains; the right hand has disappeared. The prince's mantle descends nearly to his ancles, in wide folds. It is over a tunic which reaches up to the neck, and which is bound round the body, by an embroidered belt the end of which hangs in front below the knee. These researches were continued on the 31st of July, and the heart of Richard was found; it was enclosed in a double box of lead, and what must leave no doubt of this precious discovery, the following inscription in letters of the time was engraved on the lid of the box :

*Hic jacet cor : Richardi : regis :
Anglorum :*

The heart has been provisionally deposited in a private press in the sacristy, and the statue in the chapel of Christ, on the left of the choir. These researches were skilfully directed by M. Deville.

Let us now enter the chapel of the Virgin, and admire the treasure which it contains.

To the left on entering, is a monument of stone, without inscription or statue. It is that of Peter de Brézé, count of Maulevrier, grand senechal of Anjou, Poitou and Normandy. He was killed at the battle of Montlhéry, the 46th July 1465. This

monument is remarkable for its graceful proportions, its elegance and the delicacy of its architecture. It is composed of two pilasters of the arabesque style, supporting a pointed arcade, surmounted by a pediment; the whole of it is in open work and decorated on all sides with the initials P B, in gothic letters. The niche of the tomb is about one mètre sixty five centimètres wide, by about one mètre thirty five centimètres deep. Its height is two mètres two centimètres to the key of the vault, and decorated with a shield bearing the arms of the deceased; the same shield, decorates the three pannels of the base of the monument. The entire height of the mausoleum is five mètres sixty five centimètres. The points of the two pilasters rise ninety five centimètres above the rest; which would make the total height of the monument of about six mètres sixty centimètres.

The name of Peter de Brézé, is honourably mentioned in our annals at the time of the conquest of Normandy. It was he who received the capitulation of the castles of Harcourt, Gisors, Château-Gaillard. It was he, who first entered Rouen, when that town opened its gates to Charles VII ¹.

¹ *Monuments of the cathedral of Rouen*, by A. Deville. Rouen, N. Periaux, 1837, 8vo, with 12 plates.

The statue of Peter de Brézé and that of his wife, Jeanne du Bec-Crespin, were formerly on the monument; but they do not now exist, and no one knows when they have been taken away.

Next to it, is the monument of Louis-de-Brézé, grand-son of the latter, who died in July 1534. The celebrated Diana of Poitiers caused this mausoleum to be raised to his memory. The body of the monument is supported by four columns of black marble, with capitals and bases of white alabaster. Between these columns is a coffin, on which the white marble statue of the grand senechal, is laid. The deceased is stretched on his back, his features are convulsed: one may see that he has just expired. The body is quite naked, the left hand is laid on his breast. The cenotaph is of black marble. The perfection of this sculpture is the cause of its being attributed to the celebrated Jean-Goujon. Behind this statue, there was formerly another of the same personage, he was represented in the dress of a count, with the collar of saint-Michael, and a crown on his head. We now only find the marks of the fixtures which fastened it to the monument. At each end of the recumbent figure, are two statues of women in alabaster. Diana of Poitiers in the dress of a widow, with her arms crossed, is kneeling at the

head. At the feet, is that of the Virgin holding the infant-Jesus ; it was at least the general opinion, in the time of Pommeraye¹, who speaks of paintings, figures , tapers and chaplets suspended round the latter statue. There were two inscriptions, one in prose, the other in verse. Both were erased at the revolution, but they have been replaced since ; the following is a copy of the prose one :

Loys de Breszé, en son vivant cheualier de l'ordre, premier chambellan du Roy, grand seneschal, lieutenant-général et gouverneur pour ledict sieur, en ses pays et duché de Normandie, capitaine de cent gentilz hommes de la maison dudict sieur et de cent hommes d'armes de ses ordonnances, Capitaine de Rouen et de Caen, comte de Mauléurier, baron de Mauny et du Bec-Crespin, seigneur chasteillon de Nogent - le - Roy, Ennet, Bréval et Mouchauvet. Après avoir vescu par le cours de nature en ce monde en vertu, jusques à l'aage de LXXII ans, la mort l'a faict mettre en ce tombeau pour retourner viure perpétuellement. Lequel décéda le dymence xxiii^e jour de juillet mil v^{es} trente ung. 1531.

A third inscription, is seen at the upper corner of the left side :

¹ *Hist. de la cathédrale de Rouen*, 1686, in-4.

*Hoc, Lodoice, tibi posuit Brezæ sepulchrum,
 Pictonis amisso mæsta Diana viro,
 Indivulsa tibi quondam et fîdissima conjux,
 Ut fuit in thalamo, sic erit in tumulo. 1*

Some witty people have remarked that the duchess of Valentinois spoke truly, and that she was *as faithful* in one case as in the other.

Above the entablature, the equestrian statue, of the senechal, in white marble is placed. On each side of the arcade, which contains this statue, are four cariatides crowned with flowers, and representing: the two the right, prudence and glory; those to the left, victory and faith. On the frieze, under some figures bearing festoons, we find this motto: *tant grate chevre que mal giste*. The coping is an attic forming a niche, in which is placed an alabaster statue; it holds a sword and represents power, according to some, justice and prudence, according to others.

In the frieze above the figure is the following inscription: *In virtute tabernaculum ejus*. The

1 O Louis de Brézé, Diana of Poitiers, afflicted by the death of her husband, has raised this monument to your memory, she was your inseparable companion, your very faithful spouse in the conjugal state, and will be equally so in the tomb.

cornice is terminated by two goats supporting the armorials of the seneschal. The whole of the frieze is of alabaster, while the architrave and cornice are of black marble. This mausoleum, which is one of the most remarkable productions of the arts, under Francis I, is attributed to Jean-Cousin, or to a sculptor not less celebrated, Jean Goujon.

The monument of the cardinals of Ambroise, which is more splendid, but not of so pure a style, decorates the right side of the chapel : it is placed in the thickness of the wall. After working for seven years without interruption, it was at last completely finished in 1525, under the archbishop d'Amboise, the second of the name : we say archbishop, because at that time the prelate had not been invested with the roman purple. The bodies of these two cardinals are not deposited in this monument ; they are interred in a vault at the foot of it and which is only large enough to contain the two leaden coffins, which are supported on iron bars. The sepulchre was violated during the revolution, and the coffins carried off. On the lower part of the monument, are six beautiful little statues, in niches separated by pilasters, representing Faith, Charity, Prudence, Power, Justice and Temperance. All these statues are of white marble. On the tomb, which is of black marble,

the two cardinals George d'Amboise uncle and nephew are placed. They are kneeling on cushions; their heads uncovered and their hands joined. The expression of prayer and piety is perfect in the two figures, especially in that of George d'Amboise I. At their feet and on the front of the cenotaph, we find the following inscription, in a single line, which only concerns the cardinal-minister:

Pastor eram cleri, populi pater, avrea sse

Lilia subdebant quercus[†] et ipsa mihi.

Mortuus en iaceo, morte extinguuntur honores;

At virtus, mortis nescia, morte virescit.

On the ground of the monument is a bas-relief representing the patron of the two prelates, saint-George, overcoming the dragon. On the sides, are eight different figures, amongst which, we discover the virgin, several saints, and more particularly saint-Romain, archbishop of Rouen during the first half of the viith century. A *voussure* ornamented with sculptures, as remarkable for their good taste as for the richness of their ornaments, supports an attic, where we find the statues of the

[†] That is to say that the pope Julius II was of the house of Rovere (*Quercus*).

twelve apostles, two and two, in elegant niches separated by pilasters.

These three monuments are not only remarkable for their magnificence and for the recollections they awaken, they have another attraction, as history of the art, at the time when the gothic style was giving place to that of the renaissance.

These monuments were renewed in 1838, in great perfection by M. Ubaudi, sculptor of Paris.

The remains of cardinal Cambacérés, who died at Rouen, on the 25th of october 1818, are deposited in the little vault at the foot of the monument of the cardinals of Amboise.

Opposite that tomb, and in the same style as the chapel, stands the monument erected in 1857 to the memory of the cardinal, prince of Croy, archbishop of Rouen, who died on the 1st of January, 1844. The prelate lies on the slab which covers the mausoleum, arrayed in his pontificals; at his feet is an angel holding the censer. The armorial bearings of this prince of the Norman Church, his names and titles are deposited at the bottom of the tomb.

The altar of this chapel is decorated with a very fine picture by Philip de Champagne, representing *the Adoration of the shepherds*. This picture is much esteemed by painters and connoisseurs. The

cathedral possesses also several other remarkable pictures; we distinguish amongst others, an *Annunciation*, by Letellier of Vernon, nephew of the celebrated Poussin: it is placed in the second chapel of the left aisle, on entering by the great portal. To the right and left of the choir, we find a *Samaritan*, by Charles Tardieu, and *The lying in the sepulchre*, by Poisson.

On the right, in leaving the chapel of the virgin, is a monument concerning which until recently, there were only conjectures. It is the statue of a bishop stretched on his back and under an arcade. On the lower part of the sepulchre, are mutilated bas-reliefs, which one might suppose, were intended to represent a synod. At least, we may distinguish several personages seated, holding books in their hands and a bishop in the midst of them as if presiding. On the upper part we remark angels bearing away the soul of the deceased, represented by the body of a young child.

Mr. A. Deville, in his work on *the Monuments of the cathedral of Rouen*, has proved that this monument was that of Maurice, archbishop of Rouen, who died in 1235. I must not pass over the popular tradition, however ridiculous it may appear, which is attached to this monument. This

tradition says, that the body of the personage laid under this stone, is that of a bishop who, in a fit of passion, had killed his servant with the blow of a soup-ladle. The people add, that the bishop repenting, wished not to be interred in the church; but at the same time he forbade them to bury him outside of it, and it was to obey this ambiguous order that they made him a tomb in the thickness of the wall.

Not far from the chapel of the Virgin, in the right aisle, on looking eastward, we find the sacristy. We should stop a moment before its stone partition with its iron door: they are both much esteemed works of the end of the xvth century. The partition wall is due to the liberality of Philip de la Rose, chief-archdeacon, and was erected in the year 1473, according to Farin, but 1479, according to Pommeraye¹.

Leaving now the inside of the cathedral let us examine the exterior of this admirable edifice. Here, details are impossible; we must see the whole mass, to form an idea of it. Who could number so many pieces of sculpture, capitals,

¹ Mr. Deville makes the dates between the years 1480 to 1482, according to the manuscript capitulary register of the cathedral.

sculptured galleries, bas-reliefs, and ornaments, which are multiplied under all forms ? Historical explanations are those only which can be offered to the reader. We may add, that they are the most useful, since the rest is an affair of the eyes.

== The whole of the western façade, comprehended between the two front towers, is from the munificence of cardinal d'Amboise I. The building commenced on the 12th of June 1509, and was finished in 1530. The bas-reliefs, which decorate the doorways under the three entrances from the porch, were more or less mutilated by the calvinists in 1562. That on the right is now scarcely to be recognized: that of the great portal represents the == genealogical tree of Jesse, or of the family of the Virgin; that on the left, the beheading of John the Baptist; the latter porch suffered considerably from a frightful storm, which took place in 1683¹.

== The tower, which terminates the façade to the north, bears the name of saint-Romain. Its foun-

¹ We perceive two buttresses, which have been lately erected on each side of the portal, under the direction of Mr. Alavoine, to consolidate the front of the edifice, which had caused some doubt, as to its solidity.

dation is the most ancient part of the whole edifice; the rest was built later and at different periods. The whole was terminated in 1477, under the cardinal d'Estouteville. Before the revolution the tower of saint-Romain contained eleven bells, there were four others in the pyramid, and only one in the Butter Tower, but which was heavier than all the others and after which I shall mention here.

The tower, which terminates the facade to the south, is named the Butter Tower (*Tour de Beurre*), because, it was erected with the alms of the faithful, who, afterwards obtained leave to eat butter during Lent. Its height is two hundred and thirty feet or seventy seven mètres. The first stone was laid in the month of November 1485, by Robert de Croixmare, archbishop of Rouen. It was nearly twenty two years in building, as the edifice, according to Pommeraye, was only terminated in 1507. Before its completion, it was consecrated (in 1496) by Henry Potin, suffragan to cardinal of Ambroise I. =

On the 29th of september 1500, this cardinal gave 4000 livres, to be used in the casting of a bell; wishing that it might be *the finest in the kingdom*. The furnaces were already built at the foot of the tower and the mould commenced; but, they remembered that the wood work of the

tower would not be strong enough to bear such a colossus. The mould was broken, and they made another which was smaller. The operation was commenced on monday, the 2nd of August 1501, at eight o'clock in the evening, after a general procession round the Cathedral and the archbishop's palace. The circumference of this bell was thirty feet, its height ten feet and it weighed 36,000 pounds. It is said that the founder, John le Machon, of Chartres, who cast it, was so satisfied with having succeeded in this enterprise, that he died of joy twenty six days after.

On the visit of Louis XVI to Rouen, in 1786, the bell called George d'Amboise was cracked. In 1793, it was converted into cannons. Some pieces bearing the following inscription were made into medals and are now very rare.

MONUMENT DE VANITÉ
DÉTRUIT POUR L'UTILITÉ
L'AN II DE L'ÉGALITÉ.

—
MONUMENT OF VANITY
DESTROYED FOR UTILITY
THE SECOND YEAR OF EGALITY.

U The door of the librarians, at the northern extremity of the transept, has been named so, from the booksellers' shops formerly, situated

on each side of the court. Commenced in 1280, this portal was only finished in 1478. It was the usual entrance of great personages, excepting the king and the princes of the blood, who entered the church by the great west front. The bas-relief over the door had been left imperfect: the two lower compartments are the only ones which have been completely finished. The court, which is before the porch of the librarians, was formerly a burying ground. They ceased interring in it because a murder had been committed in its enclosure and the ground had not been purified afterwards. This entrance to the church is ornamented with an infinite number of bas-reliefs, some representing subjects from the bible, others extremely comical and even licentious; several of these sculptures have of late been cleaned to be moulded. To the left, when facing the door, we perceive a man without his head, negligently leaning on his elbow: in his right hand a head is seen, which is that of a pig.

If we wish to view the northern side, we must =
enter the *cour d'Albane* ¹. The collateral chapels

¹ So called from the college of the same name founded by Pierre de Colmieu, archbishop of Rouen and cardinal of Albe.

are lighted by nine windows, which are surmounted by different ornaments. We also perceive, on some of the lower windows of the tower of saint-Romain, the round arch of the xith century; from which one may conjecture that this portion of the tower was spared from the conflagration, in the year 1200. This *cour d'Albane* leads to the old cloister of the church, which deserves to be seen by the antiquarian.

The porch of the *Calende* was built at the same period as that of the booksellers, and is nearly disposed in the same manner. Above the door, we distinguish a large bas-relief, which is divided into three compartments; the lower one, says Mr. Gilbert, represents *Joseph sold by his brethren*: that in the middle, *the funeral of Jacob*; and the upper one, *Jesus-Christ on the cross*. To the right and left of the porch, are several large statues, which are more or less mutilated, and a profusion of bas-reliefs, most of which represent the history of Joseph.

The facade of this porch, like that of the booksellers, is accompanied by two square towers of handsome proportions, and having large pointed windows.

On the tower which still exists in the centre, there was formerly a handsome pyramid of three

hundred and ninety six feet in height, a monument of the talents of Robert Becquet and of the liberality of cardinal d'Amboise, the second of the name. It was commenced in the month of June 1542, and terminated in the month of August 1544.

This beautiful pyramid was destroyed by fire, on the 15th of September 1822; at seven o'clock in the morning it had already fallen; two hours after, the roof of the choir, that of the transept and the third part of the roof of the nave, had equally fallen in. The melted lead of the roof was bought by Mr. Firmin Didot and converted into types for printing.

We cannot give too much praise to the zeal of Mr. de Vansay, prefect of the department at that time: the misfortune happened on the 15th september, and already on the 26th of the same month, the gouvernement having been informed and solicited by that magistrate, ordered Mr. Alavoine, one of the best french architects¹ to go to Rouen, and confer with the prefect on the means of remedying the havoc caused by the fire. Early in the year 1823, the roofs of an aisle had already been repaired; and a portion of the nave had been covered with lead, by the 15th March of the same year. The roofs of

¹ Dead in 1834 and now replaced by Mr. Barthelemy.

the choir and of the whole transept, were also soon repaired; but, for these parts, a copper covering was preferred as being more solid and less liable to be destroyed. The raising and renewing of the lantern was terminated in 1829.

From this new platform will majestically shoot into the air the pyramid thirteen stages of which, in cast iron, each measuring 4^m 50^c, are already put together (the whole of course, amounts to 58^m 50^c, or about 180 feet) with one more the pyramid will be completed. The spire of the church was first erected of stone, but was overthrown by the electric fluid, after that, it was twice built of wood and both times it became the prey of the flames; to rebuild it with wood would have been gathering materials for a third fire, but now it is made of cast iron and in open work. At the summit of the spire, there will be a small lantern surrounded by a gallery for the purpose of meteorological observations. The total weight of the spire, when completed, will be 600,000 kilogrammes, or about 1,200,000 pounds. It is composed of 2,540 pieces, not including 12,879 iron pins¹. In short. this ma-

¹ The whole of these pieces of iron were cast at the foundry at Conches, a small town, which is situated at about 60 kilom. from Rouen, and the expense is valued at 1,000,000 francs.

gnificent pyramid will reach an elevation of 436 feet (one hundred and forty two mètres); that is to say, 40 feet (thirteen mètres) higher than the former, and will only be 43 feet (four mètres, twenty one centimètres) less than the highest pyramid of Egypt¹.

Saint-Ouen.

The abbey of saint-Ouen, is the most ancient in Rouen and in the whole province of Normandy.

Founded in 533, during the reign of Clotaire I and the episcopate of Flavius, the sixteenth archbishop of Rouen, (comprehending saint-Nicaise), this abbey flourished particularly under one illustrious prelate, whose name it bears and who enriched it with his patrimony.

The 14th of May, in the year 844, the Normans landed at Rouen ; the following day they burned the abbey of saint-Ouen.

Rollo, having become a christian, and the peaceable possessor of Normandy, ordered the abbey to be repaired, and had the relics restored which the monks had carried off, to secure them from the profanation of the Normans.

¹ For the description of the archbishop's palace, see the chapter concerning the civil monuments.

The monastery soon took the name of saint-Ouen, instead of that of saint-Peter, by which it was previously known.

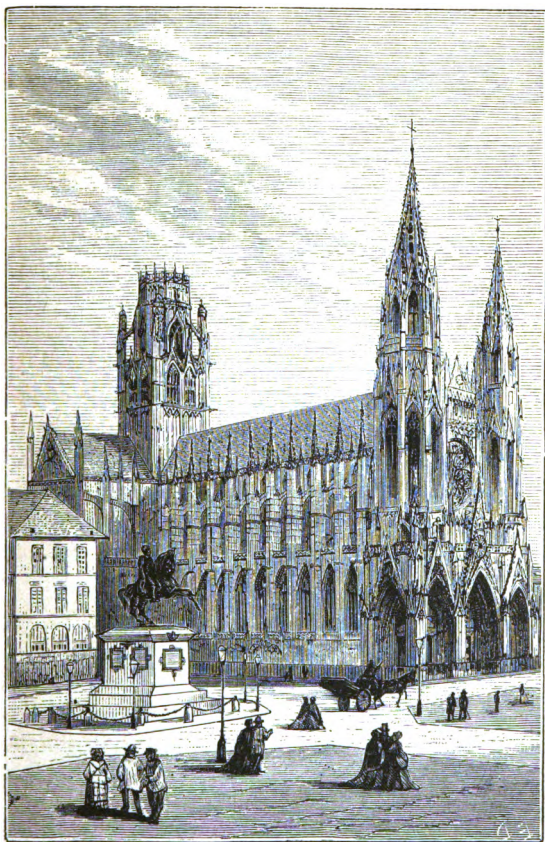
The dukes Richard I and Richard II followed the example of Rollo, and continued the restoration of the abbey.

Such was the reputation of this monastery, that the emperor Otho, who had laid siege to the town during the reign of Richard I, surnamed *Sans-Peur*, demanded a safe conduct to come and perform his devotions at saint-Ouen.

Nicolas, son of Richard III, and the fourth abbot under William the Conqueror, caused the edifice which had subsisted until then, to be demolished, and laid the first stone of a new church in 1046. Nicolas died too soon to complete the work ; it was not finished until the year 1226, by William Balot, the sixth abbot, who caused it to be dedicated in the same year, on the 17th of October, by Geoffroy, archbishop of Rouen.

The cloister and other buildings necessary for the use of the monks were finished under Rainfroid, the seventh abbot ; but, in 1236, only ten years after the completion of this church, the work of eighty years was destroyed by fire in one day.

Through the liberality of the empress Mathilda



Typ. J. Claye.

SAINT-OUEN.

and Henry II, her son, the monks of saint-Ouen succeeded in rebuilding their monastery; but it was again completely destroyed by fire in 1248.

At last, the celebrated *Jean (John) or Roussel Marc d'Argent*, the twenty-fourth abbot, was elected in 1303. Fifteen years later, he laid the first stone of the present magnificent church, which is so generally admired. In one and twenty years, during which the works of this edifice proceeded, the choir, the chapels, the pillars which support the tower, and the greater part of the transept were finished. These buildings cost 63,036 livres 5 sous tournois, or about 2,600,000 francs of the present money.

The edifice was not entirely completed until the beginning of the xvth century, but the tower existed before the end of the xvth. An english tourist¹ has expressed the following sentiments on this magnificent church of which we may say:

Hic verè est Domus Dei :

“ You gaze, and are first struck with its matchless window: call it rose, or marygold, as you please. I think, for delicacy and richness of orna-

¹ Dibdin's *Bibliographical, antiquarian and picturesque tour in France and Germany*; London. 1821, 3 vol. 8vo.

ment, this window is perfectly unrivalled. There is a play of line in the mullions, which, considering their size and strength, may be pronounced quite a master piece of art. You approach, regretting the neglected state of the lateral towers, and enter, through the large and completely-opened centre doors, the nave of the abbey. It was towards sunset when we made our first entrance. The evening was beautiful; and the variegated tints of sunbeam, admitted through the stained glass of the window, just noticed, were perfectly enchanting. The window itself, as you look upwards, or rather as you fix your eye upon the centre of it, from the remote end of the abbey, or the Lady's chapel, was a perfect blaze of dazzling light: and nave, choir, and side aisles, seemed magically illumined. We declared instinctively that the abbey of saint-Ouen could hardly have a rival: certainly, no superior. "

" The grand western entrance presents you with the most perfect view of the choir, a magical circle, or rather oval, flanked by lofty and clustered pillars, and free from the surrounding obstruction of screens, etc. Nothing more airy and more captivating of the kind, can be imagined. The finish and delicacy of these pillars are quite surprising. Above, below, around, every thing

is in the purest style of the xivth and xvth centuries. On the whole, it is the absence of all obtrusive and unappropriate ornament which gives to the interior of this building that light, unencumbered, and fairy-like effect which so peculiarly belongs to it, and which creates a sensation that I never remember to have felt within any other similar edifice. ”

The length, within the walls, is one hundred and thirty six mètres (about four hundred and fifty feet, english measure), which may be devided in the following manner : The nave, eighty mètres ; the choir, thirty four mètres ; the remaining portion, to the extremity of the chapel of the Virgin, twenty three mètres fifty-five centimètres ; in the whole, two mètres eighty centimètres more than the Cathedral. The height under the keystone is thirty two mètres forty eight centimètres. The breadth, including the aisles, is twenty six mètres ; viz : eleven mètres thirty three centimètres for the nave, and seven mètres thirty three centimètres for each aisle. The transept is forty two mètres twenty two centimètres in length, by eleven mètres three centimètres in width.

The church is lighted by one hundred and twenty five windows placed in three rows, not including the three rosaces. The second row lights

a circular inner gallery, which is above the aisles, and several of them offer paintings of great beauty; amongst others, saint-Romain is represented making himself master of the *Gargouille*, and forcing the Seine to return to its bed. All the painted windows have been recently restored by M. Bernard, under the direction of M. Desmarest, present architect of the building.

Against the first pillar to the right, on entering by the western porch, is placed a large marble vessel containing holy water. By a very curious optical effect, we can see the roof of the church in its entire length reflected in it.

The choir was formerly separated by a magnificent screen, of which we find an engraving in the *History of the Abbey*, by Pommeraye. This screen was erected in 1462 by the munificence of the cardinal d'Estouteville; in 1562, it was partly destroyed by the calvinists, and repaired in 1655, by William Cotterel, grand prior of saint-Ouen. This fine structure entirely disappeared at the revolution.

Eleven chapels, including the one dedicated to the Virgin, surround the choir of the church. The first, in going towards the eastern extremity, contains the baptismal font, and is dedicated to saint-Martial. There also, was formerly a very

curious clock, which has disappeared within the last fifty years. A small figure of saint-Michael came out and struck the hours on another figure representing Satan and then disappeared.

In the second chapel, following the same direction, Alexander de Berneval, one of the architects of the church, was buried in 1440. He is represented, on the sepulchral stone which covers his remains, by the side of his pupil; the following inscription is engraved on this stone in gothic letters :

Ci gist maistre Alexandre de Berneval, maistre des Œuvres de Maçonnerie du Roy, nostre Sire. du baillage de Rouen et de ceste Eglise, qui trespassa l'an de grace mil ccccxl le 10 jour de janvier. Priez Dieu pour l'ame de luy.

In the same chapel are several other tombs worthy of attention.

We also remark the statue of saint-Cécile, which is placed between two pillars of the corinthian order. The other chapels, except that of the Virgin, do not offer any thing remarkable.

English tourists will find in the latter, the tomb of the youngest son of Talbot; the following is the epitaph;

Ci gist noble homme Jean Talbot, fils du

sieur de Callobot, Maréchal de France, qui deceda
es années de puerilite, le iv Janvier mccccxxviii.

In the same chapel, the Academy of sciences, belles-lettres and fine arts of Rouen has replaced, in the year 1842, the tumulary inscription of the celebrated abbé Marc-d'Argent :

**Hic jacet frater Johannes Marc dargent, alias
Roussel, quondam abbas istius monasterii qui
incepit edificare istam ecclesiam de novo et fecit
chorum et capellas et pillaria turris et magnam
partem crucis monasterii ante dicti. Obiit anno
mccccxxix.**

Opposite this inscription is to be seen another consecrated to the memory of the late *curé* of this parish M. Mac-Cartan , unfortunately killed , aged 53 years, in coming down from the pulpit.

Instead of the pulpit which witnessed such a fatal accident, another pulpit most cleverly contrived and executed in proportions quite monumental, was erected in 1864. That masterly work, in the style of the xivth century, does the greatest honour to the architect M. Desmarest. Let us also pass on MM. Bonnet and Jean , the sculptors and M. Chevalier, the joiner, the eulogy they have so deservedly merited.

The interior of the church contains several fine paintings, such as: *The Miracle of the Loaves*, by Daniel Hallé, and a *Visitation*, by Deshayes, of Rouen, in the chapel of the Virgin; a *Flagellation* by Marigny, in the third chapel, on the left of the choir; *an Opening of the Holy Gate*, by Mauviel, of Rouen, behind the pulpit on the wall of the aisle. This painting has been much spoiled by the damp. The different chapels also contain some pictures less worthy of notice.

The great tower is altogether a monument of great beauty. Its height is about thirty three mètres above the roof of the church. It is surmounted by a crown wrought in open-work and of a fine effect. The total height of the tower is ninety five mètres, seventy seven centimètres, from the pavement of the church. It is supported, in the interior of the edifice, by four pillars, each formed of a group of twenty four columns.

The whole body of the church is supported, on the exterior, by thirty-four arches, forming with the buttresses by which they are supported, a most magnificent ensemble.

The west front, called the *grand portail*, left unfinished during several centuries, has been of late completed under the clever direction of M. Grégoire, architect. It offers, with a great many sculptures, two

pyramidal towers almost as high as the central tower and built in the original style of architecture. The width of this west front is 37 mètres 50 centim., and the height of the towers 76 mètres.

The southern porch, commonly called *des Marmouzets*, merits much more the attention of the curious, by the astonishing variety of sculptures which ornament it. We may especially admire two pendants of a very bold execution.

Above the door, is a bas-relief, which is divided into three parts, representing the different circumstances of the sepulture of the Virgin, of her Assumption and entrance into heaven. This porch is assuredly one of the most pure, light and perfect samples of gothic architecture.

The ancient abbatial house of saint-Ouen was demolished, in 1846. So many historical recollections were attached to the existence of this edifice, that its loss is much regretted by the friends of the arts. This mansion was the ordinary place of abode of the kings of France, on their passage through this town. Henri II, Charles IX, Henry III, Henri IV, Louis XIII successively inhabited it. Henry IV, resided there four months; it was from this house that he addressed to the aldermen of his good town of

Rouen, those words which will never be forgotten :
*Mes amis, soyez-moi bons sujets, et je vous serai
bon roi, et le meilleur roi que vous ayez jamais eu.*

In the public garden, formerly that of the monastery, and which lies to the north, east and south sides of the church, is a very curious construction, in the form of a tower, called the *Chambre aux Clercs*. It is without doubt a fragment of one of the churches, which succeeded each other on this spot. It is situated at the north-east angle of the northern transept. Its architecture is of the xth century. People have remarked that it holds as much resemblance to the remains of a strong castle, as to a fragment of a religious edifice. The interior is divided into two stories, the second contains the works of the clock.

The meridian placed against the wall, to the north of the basin, is that which ornamented the ancient exchange. On the lower extremity of the obelisk, we remark a woman seated, representing Commerce. The figure of Time points to the solar line. The médaillon of Louis XV, which had been taken away in 1792, was replaced in 1845. This monument is by Paul Slodts, a statuary of the last century.

Saint-Maclou.

In the year 1228, this parish was situated without the walls of the town. In that year, Geoffroy de Capreville granted a portion of ground belonging to himself, and situated in the parish of saint-Maclou, *without* the town. At that time the church of saint-Maclou was only a chapel, the construction of which was not very remarkable. About the middle of the xvth century, the erection of the present edifice was commenced. In the year 1511, the works were far advanced, the platform which was to support the steeple having been already built.

This church] was formerly called the *filie aînée de Mgr. l'archevêque*. The sacred oils were kept in the church, and were distributed to the different parishes of the *diocese*. This privilege was illustrated by two vases supported on two iron bars on each side of the cross which surmounted the great porch. In the general processions, the cross of saint-Maclou took precedence of all others, and led the procession.

The church is forty six mètres twelve centimètres in length, by twenty four mètres sixty seven centimètres in breadth, taking in the aisles. Its height, from the pavement of the nave to

the extremity of the ancient steeple, was about seventy eight mètres. This elegant steeple of pyramidal shape, rose to a height of thirty seven mètres, thirty four centimètres above the lantern ; one could ascend to the cross, by the exterior of it, without a ladder. In 1705, it was shaken by a hurricane ; thirty years later, it became ruinous : and they were obliged to take down the greater part of it. It was totally destroyed during the Revolution, when its whole covering of lead was taken off, to make bullets. A new belfry was erected instead of that steeple.

The interior of the church merits the whole attention of the curious. I will mention particularly the beautifully sculptured staircase, which leads to the organ. The authors of *the picturesque and romantic travels into ancient France*, have not forgotten to place this gothic jewel in their work.

The great porch of saint-Maclou is very elegant and remarkable.¹ It had formerly five very commodious entrances ; but, they have contrived, at I do not know what time, to close up two. It is more than probable that the south-west door-

¹ The bas-relief to be seen upon the central door represents the last judgment.

way was formerly ornamented, but, being hid from view during centuries, the door was taken off and replaced by the plain one which exists at present; this loss must be deeply felt, when we contemplate the sculptures, which adorn the other entrances and which strangers will not fail to admire, either in the western front or the northern porch, from the rue Martainville. These sculptures, which are attributed to the celebrated Jean Goujon, consist principally of bas-reliefs representing different religious subjects, such as *the Death of the Virgin*, on the door in the rue Martainville; the *Baptism of Jesus-Christ*, on the door of the great porch, etc. On the small door to the left, are also some very curious bas-reliefs.

Saint-Maclou still preserves almost the whole of its ancient stained glass windows, which are composed in general of isolated figures of saints, covered with canopies and in the style of the *Renaissance*. The lower portions of these windows have been very much mutilated ¹.

This monument long buried in the midst of the

¹ The model in relief of this church and made in the first half of the xvth century, may be seen in the Museum of antiquities of Rouen.

old houses which surrounded it, is now almost isolated. However, an improvement much to be desired, would be a spacious hemicycle set before the western portal, so that one might, easily and at a glance, enjoy the happy disposition we have already pointed out, which makes that church a remarkable specimen of the architecture of the xvth century.

Almost opposite the northern porch of the church, we find the entrance to what was formerly the burying ground of saint-Maelou; which answered the same purpose in Rouen, as the burying ground of the SAINTS-INNOCENTS, in Paris. E.-H. Langlois has discovered, on the columns of the buildings which surrounded this ancient church-yard, the fragments unfortunately almost shapeless, of a *macabre dance*; the figures of which are drawn in his *Essai sur les danses des morts*.

Saint-Patrice.

This church was built en 1535, on the ground and in place of a smaller one. The chapel of the Passion, which is to the right on entering the choir, dates from 1648, as well as the side of the edifice, which faces the rue saint-Patrice.

Quite near the church, and in buildings belonging to the parish, a community of priests had been founded in 1644, at the expense of the curate; they had several privileges allowed by the king. They could enter fifteen *muids* of wine, without paying duty for it; they could also take eight bushels of salt in the year, from the king's stores and at the merchant's price, and give the right of *committimus* to all ecclesiastics, after a year's residence in the town.

The church of saint-Patrice, has some stained glass windows of the greatest beauty. They are of the xvth century, which was the most brilliant period of painting on glass in France.

E.-H. Langlois, in his excellent work, which I have already cited, gives a description of the stained glass windows. The left one looking towards the east, and representing the *Triumph of the law of grace* under the veil of allegory, is attributed to the celebrated painter Jean Cousin. The whole interior of the chapel, which is situated at the extremity on the left side, and facing the east, is remarkable for the beauty of its windows. Most of them bear the date of their execution, and the name of the donor; they represent the *Adulterous Woman*, the *Annunciation*, the *Life of saint-Eustache* and those of *saint-Patrick* and

saint-John. The pulpit of saint-Patrice was formerly in the church of saint-Lô ; it is of the style of the *Renaissance*, and in good taste.

Sainte-Madeleine.

From the avenue of the Mont-Riboudet, we perceive this elegant church at the end of a row of young trees. It is built after the plans of Le Brument and ornamented by the chisel of Jaddouille; this modern building is distinguished by the beauty of its architecture and of its sculptures. It was terminated and consecrated on the 7th of april 1781.

The front, which faces the south, is composed of a peristyle, supported by four corinthian columns. In the pediment, above the entablature, we perceive a bas-relief which represents a *woman suckling children*, the symbol of charity. The representation of this virtue could not have been better placed, than on the front of a church adjoining the Hôtel-Dieu.

The interior of the edifice is composed of a nave and two aisles; at the upper extremity of the nave rises an arched dome, which is surmounted on the outside by an obelisk supporting a globe.

Several costly pictures decorate the chapels.

Those which are perceived at the extremities of the two aisles are more particularly esteemed. They are by Vincent, a distinguished painter of the french school. That on the right represents the *cure of the blind man*; that on the left, the *cure of the paralytic*.

The chapel of the *religieuses* of the Hôtel-Dieu is situated behind the high altar.

(For a description of the hospital, see farther on, the article on civil monuments.)

Saint-Sever.

In the commencement of the vith century, Rouen possessed a bishop of this name. At first, it might be natural to think that this bishop was the patron of the church of saint-Sever; but it is not so. The following legend, is the history of this foundation, in a few words.

In the reign of Richard I, third duke of Normandy, two ecclesiastics of Rouen made a pilgrimage to the sepulchre of saint-Sever, bishop of Avranches. The body of the saint was deposited in the neighbourhood of *Mont saint-Michel*, in a church surrounded by a forest. A priest lived alone in the neighbourhood. The two ecclesiastics, from an excess of devotion, resolved to carry away the remains of the bishop. The priest heard

of it and put a stop to their enterprise. They returned to Rouen, and humbly begged Richard, whose consent they easily obtained, to authorize the removal of the remains, and in spite of the tears and remonstrances of the inhabitants, they carried off the holy relics, which they forwarded to Rouen. The procession rested at the hamlet of Emendreville (now the suburb of saint-Sever). Here the miracle, which had already been shown several times on the road, was renewed, that is to say, the shrine which contained the remains of the saint became so heavy, that it was impossible to raise it, until they had made a vow to build a chapel on that spot; such is the origin of the church of saint-Sever. Till then this place had been called Emendreville. It retained that denomination for about four centuries afterwards; but at last it took and kept the name of the saint, in whose honour the parochial church had been built.

The present church, begun in August 1856, was finished and consecrated on the 6th of May, 1860. The style of construction is borrowed from the models of the xvth century, at the period called *Renaissance*. This monument which has supplanted the place of a church erected in 1538, in proportions now inadequate to the wants of a populous

suburb, assumes the shape of a latin cross. Its length, inside, measures 53 mètres 50 c.; its breadth, at the transepts, 28^m 50^c; from one wall to the other, in the aisles, 18^m 90^c; the nave is, between the pillars, 7^m 90^c wide; its height, under the vault, is 17^m. The width of the aisles, 8^m 60^c. The total height of the steeple from the ground to the top of the weather-cock above. The cross, measures 57^m. The fore front or chief entrance, which includes the height of the steeple in the center, is divided into three stories and adorned with a certain number of statues. In the middle, above the main gate, under a center richly decorated, stands the patron of the church, saint-Sever, in his canonicals, blessing a few groups of pilgrims beseeching his patronage.

The plan of the church is M. Vachot's, deputy-architect to the mayoralty of Rouen, who has shown in the direction of the works, as much skill as activity. The whole of the symbolic ornamentation which decorates the portals, the inside and the glass-windows, has been determined by M. l'abbé Lefebvre, the present parson of the parish ¹.

¹ *Sec: Histoire de saint-Sever et des églises qui ont été élevées en son honneur dans la ville de Rouen*, by MM. A. Pottier et P. Baudry. Rouen, 1860.

The shrine (*la chässe*) de saint-Sever, which formed a part of the treasury of the Cathedral, is now to be seen at the museum of antiquities.

Saint-Romain.

This was the chapel of the ancient *Carmes déchaussés*. Those fathers obtained letters patent on the 27th july 1624. They purchased a house at the entrance of the suburb Bouvreuil, which was then in the parish of saint-Godard, and laid the foundations of their monastery. The duke of Longueville, laid the first stone of their church on the 20th November 1643, which they demolished in 1578, to build a new one, the first stone of which was laid in the month of July 1679, by Mr. Pierre de Bec-de-Lièvre, first president of *the Cour des Aides*, who, until the time of his death, which took place in july 1685, paid the whole expense of the building. After his death, his two sons Messrs. Pierre and Thomas-Charles de Bec-de-Lièvre, finished the edifice at their own expense. This is the present church: it was consecrated on the 21st of December 1687. In 1794, it was dedicated to saint-Romain, as one of the chapels of ease of the town of Rouen. After having been shut for a time, it was again placed

amongst the chapels of ease, in 1802. It is now a parochial, church. On the front, which faces the south we find the following inscription in large gold letters :

SANCTO ROMANO, PATROCINANTE.

This church contains some extremely curious antiquities. The first, without doubt, is the monument of the archbishop saint-Romain, which is of granite, and forms, if I may say so, the high altar in the choir, as the top of the high altar covers the monument, which is moreover very plainly seen. It was formerly in the crypt of saint-Godard, where saint-Romain was buried. It was brought afterwards to this church, on the 20th February 1804. The ashes of the illustrious prelate had been dispersed by the calvinists, in 1562.

We may also admire the beautiful painted glass windows, which were brought partly from saint-Maur, saint-Étienne-des-Tonneliers, and saint-Martin-sur-Renelle. The following is an explanation : In the first chapel, *a Transfiguration*, to the left on entering. In the next chapel *a Holy Family*. This chapel contains also a beautiful small marble statue *of saint-Louis*, and a bas-relief, by Jadouille, representing *Tobit burying the dead*. The first chapel on the right, contains

the font : there is a remarkable painted glass, divided into six partitions, which represents *the History of Adam*. It is in this chapel that we find a very curious cover of some baptismal font, which was brought from the ancient church of saint-Étienne. The bas-reliefs, which ornament it, represent *the Passion of Jesus-Christ*. In the sort of lantern, which surmounts the cover, is a *Resurrection*. These sculptures on wood, which are of great beauty, are of the beginning of the xvth century. At the farther end of the chapel, is a fresco painted by Pécheux, representing *the Baptism of Jesus-Christ*.

In the next chapel, which is dedicated to saint Theresa, we see *sainte-Geneviève*, the patroness of Paris. In her left hand she holds a book, and in her right a lighted taper. Satan tries to blow it out with a pair of bellows, while, behind the saint, an angel is ready to light it again. These different painted windows were brought from saint-Maur.

In the chapel of saint-Joseph, is a painted window representing *saint-Stephen before his Judges*. In the chapel of the Virgin, which is opposite, we see *saint-Stephen stoned*; these two painted windows belonged to the church of saint-Étienne-des-Tonneliers.

Some of the higher stained windows, brought

from saint-Martin-sur-Renelle , represent *the Passion of our Lord*.

In the choir, in the chapel to the left, *Tobit burying the dead*, above we see *the Resurrection of Lazarus*; in the same window *Job on the dung-hill*; and underneath, *the Lord's supper*.

In another chapel of the choir, opposite to the former, is *Jesus-Christ in the Temple, overthrowing the tables of the money-changers*; beside it, is *the Rich Man at table*; Lazarus is at the outside of the door. The stained glass of these two chapels belonged to saint-Maur. Most of them, from the richness of their coloring, and the perfection of their execution, are very remarkable.

Under the dome at the top of the nave, are five different fresco paintings, which represent different acts relative to the life of the patron of the church. One represents *the Consecration of saint-Romain as Bishop*: in another, *He overthrows the pagan Temples*; farther on, is *the Miracle of the dragon or Gargouille*; next to it, is the procession of the shrine to obtain the deliverance of a prisoner, a ceremony which was instituted after the miracle we have already spoken of. *The Apotheosis of saint-Romain* crowns these four paintings.

At the top of the sanctuary, behind the high

altar, there is also another fresco by Pécheux, representing *the Agony of Jesus-Christ*. The painting receives the light from above, through an opening made expressly for that purpose.

The organ, which was made by Mr. Lebreton, of Rouen, was received on the 11th july 1830. It is composed of four keys, forty two registers, and one pedal. Although modern, the church of saint-Romain, merits as we see, to be examined in all its details.

Saint-Godard.

Its principal construction dates from the xvth century. It measures 37^m 34^c in length, by 25^m 32^c in breadth.

It was only after different additions that the church of saint-Godard became what we now see it.

The church of saint-Godard, when suppressed at the second circumscription of the churches of Rouen, saw all its ornaments and riches pass to the parishes of saint-Ouen and saint-Patrice. Amongst those riches we must particularly mention its admirable painted windows the finest in France, according to Farin and le Vieil, whose opinion has become an authority. When restored to the exercise of public worship in 1806, the

church of saint-Godard recovered possession of its two finest windows ; that of the chapel of the Holy-Virgin , to the right, facing the choir, and that of the chapel of saint-Peter, on the opposite side.

THE CHANCEL. — MURAL PAINTINGS.

The subject of those paintings is the Christian priesthood foretold , exercised and transmitted. They are three in number : the first of which, on the side of the epistle, represents the High-Priest Melchisedech offering the bread and wine, symbol of the Eucharist ; the second, at the back part of the apsis , is occupied by the institution of the Lord's supper, and in the third, on the side of the Gospel, is seen Jesus-Christ, risen from the dead, granting to his apostles the power of teaching and baptizing.

The church is indebted for those three paintings to Mr. Le Henaff, the author of the paintings of the chapel saint-Eustache, in the church of that name, at Paris.

PAINTED WINDOWS.

The window at the back part represents the

triumph of the cross and of the Gospel. At the bottom, the brazen-serpent is borne up by Aaron ; the cross is beaming above the overturned vases of the Judaic sacrifices ; Justice and Peace are embracing each other. Above that picture, the car of the Gospel is drawn by several holy bishops among whom are seen saint-Mellon and saint-Godard, and it is followed by personages typifying the conquest of Faith. God the father occupies the ogive, along with the old men and the seven lamps of the Revelation. The Holy-Virgin, saint-John the Baptist and some angels are worshipping.

The painted window on the side of the Gospel, offers the history of saint-Godard, the patron saint of the parish. In the first picture, the saint is suscribing upon an altar, the first Council of Orleans ; in the second, he is consecrating young saint-Lo, bishop of Coutances ; his apotheosis may be seen at the top of the window.

The history of saint-Laurent, deacon and martyr and second patron-saint of the parish, since the divine worship ceased being exercised in the neighbouring church, is told in the window on the side of the epistle. First you see the saint in the presence of the pretor, then lying upon his traditional gridiron, and , at last, the celestial court looking upon his martyrdom. Each of those three

has a basis in camaïeu ; the one at the back presents allegorical figures of Faith, Hope and Charity ; that of saint-Godard, saint-Medard and saint-Godard in their childhood , playing under the eyes of their parents, whilst an angel is pointing to two crosiers , the token of their future bishoprick ; lastly, that of saint-Laurent , the apprehension of pope saint-Sixte, by order of the pretor, in the presence of the holy deacon of the Roman church.

Those windows are the work of Mr. Jollivet, who has drawn the cartoons and had them executed in the workshops of Mr. Marquis, at Paris ; the church owes them to the liberality of Mrs. Worrel.

PAINTED WINDOWS. SOUTH SIDE OF THE CHURCH.

1^o Chapel of the Holy-Virgin. — A fine painted window of the xvth century , representing the genealogy of the Holy-Virgin, executed, according to tradition from some cartoons of Raphael , or of an artist among his pupils.

2^o Episodes in the Holy-Virgin's life. — That window has been made up out of various ancient subjects, every one of which was previously in the center of the windows in common glass, on the same side. They have been thoroughly

repaired and put together, and a few new subjects added to make up the window.

3° Here begin the windows having reference to the brotherhood of Notre-Dame-des-Victoires for the conversion of sinners: they are three in number. The subjects of this window are: 1° saint-Paul's conversion; 2° saint-Augustin's.

4° Clovis's Christening; saint-Godard with saint-Medard and saint-Vaast are standing by. The second subject, in the superior part of the window, is Rollo's baptism. Robert, count of Paris, stands god father to the Norman chief. That window is the gift of the city of Rouen, as indicated by the scutcheon at the foot of it.

5° The conversion of saint-Marie-Madeleine and of saint-Marie-Egyptienne.

All those far-famed conversions of men and women, are represented as obtained by the Holy Virgin, who may be seen, in each ogive, praying

In the chapel of the Holy-Virgin is placed the tomb of Charles and of Peter de Bec-de-Lièvre: the former, the Colonel of a regiment under Louis XIII; the latter, chief-president of the court of aids, in Normandy, died in 1685. The statues of those personages, in white marble, are lying upon a cenotaph in black marble.

to God. The three windows referring to those conversions and the paintings of the chancel are the gift of Mr. Le Carbonnier.

6° Predication of Our-Lord, from saint-Peter's boat, on the lake of Genezareth, to the crowd standing upon the shore. A window given by Mr. Floquet, senior, late president of the Vestry-board. The cartoons are Mr. Henaff's.

7° The history of saint-François-d'Assise. Mr. Hanton's gift.

8° The history of saint-Vincent-de-Paul, the gift of saint-Vincent-de-Paul society.

WINDOWS. — NORTH SIDE OF THE CHURCH.

1° Chapel saint-Peter, formerly chapel saint-Romain. — Above the altar, a large window of the xvth century, referring to several acts of the life of saint-Romain, archbishop of Rouen, whose tomb was formerly in the crypt of this church.

2° A window composed out of several ancient pictures, every one of which was previously in the center of the windows in common glass, on this side. That painted window, completed with a few new pannels, represents the (*evangelic Apparitions*).

3° Here begin a series of windows relative

to the history of the parish. — The procession of the Ho'y-Body (*du Corps-Saint*) which was a procession of the Host (*du Saint-Sacrement*) coming, as early as the xth century, from the Cathedral to saint-Godard. The archbishop Eudes Rigaud is preaching in the church-yard; that is the first picture. In the second, you see the procession leaving saint-Godard-Church to return solemnly to the Cathedral. The Host is carried in a shrine, a gift of the members of the vestry-board.

4^o Procession of the shrine of saint-Romain, from the church to the castle, king Charles viii being present. (*See : Histoire du Parlement, by Mr Floquet, tome 1, p. 281, etc. etc.*) Institution of the perpetual exchequer at the castle, the Palace of Justice not being built yet (*see the work already mentioned*). The castle stood in the circumscription of the parish of saint-Godard. That window, as well as the one opposite to it, on the south side, is the gift of the city.

5^o The murder of saint-Pretextat, archbishop of Rouen. The first picture represents him in the church just at the moment he is struck; the second, in his room, visited by queen Fredegonde whom he knows to be the author of his death. That window was given by Mr. Le Carbonnier.

6^o The Boards of works of the Maternal Charity

and of the Maternal zeal, typified in a person of rank relieving Moses' mother; in Pharaoh's daughter taking, the child out of the waters; in sainte-Anne teaching the Holy-Virgin how to read; in saint-Ursule, the patron-saint of numerous establishments for the christian education of young girls, and, at last, in Blanche de Castille, teaching young saint-Louis, her son.

Several ladies of the Maternal-Charity Society of Rouen have contributed, by their offerings, to the execution of that window.

7° Saint-Louis between saint-Thomas-d'Aquin and Guillaume-d'Auvergne, bishop of Paris. The bishop and saint-Louis are old stained glass, the saint-Thomas is quite new. In the Ogive saint-Louis is in heaven, between sainte-Clotilde and sainte-Bathilde queens of France, who were numbered among the Blessed before him.

8° Aperture ready to receive before long, the window of sainte-Cécile and saint-Grégoire.

Lastly, at the entrance of the church, above the chief portal, is a large window representing the taking of Damiette, by saint-Louis, and above it, saint-Louis presiding over the assembly of the Barons, previously to undertaking his second crusade.

The whole of those side windows, both new and

restored, are (except the cartoon, number 6, south side) by M^{rs}. Laurent and Gsell, painters on glass (peintres-verriers), at Paris.

Saint-Nicaise.

The church, that is to say, the primitive chapel which was built on this spot, was one of those which were founded, about the middle of the ninth century, by the illustrious archbishop saint-Ouen. It was at that time very far out of the city, since the limits, on this side of the town, extended only as far as the streets Géricault and Robec, during the life-time of saint-Ouen. It was only six hundred years after, under saint-Louis, that the church of saint-Nicaise was comprehended within the interior of the town. The choir of this church is remarkable for the symmetry of its proportions. Its organ was placed in 1634. The remainder of the architecture of this church does not offer any thing to fix the attention. At the eastern extremities of the aisles, we perceive two mutilated stained glass windows, but which nevertheless call forth the admiration of the *connaisseur*. One of them represents the three christian virtues, the other, two figures of the same description with that of a bishop. The heads are

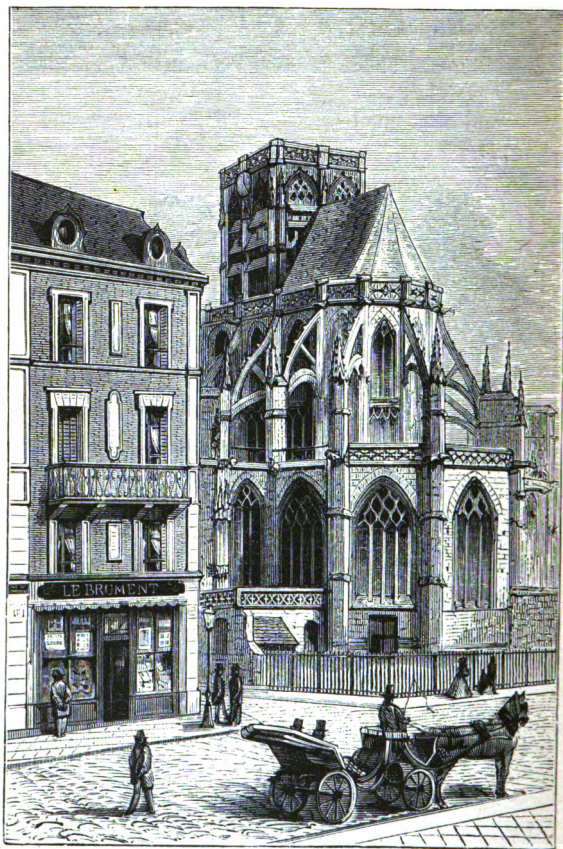
beautiful, and the draperies quite dazzling, from their brilliant colours.

Saint-Vincent.

This church was formerly called *saint-Vincent sur Rive*, because it was situated on the bank of the river. The treasurers of saint-Vincent had the salt measures in their keeping; they were deposited in a small tower at the entrance of the church, for that purpose. When the boats loaded with salt passed by the church, they had to give a certain quantity to the parish, a duty which has been since replaced by an annual sum of 440 livres. Saint-Vincent, like most other catholic temples, was pillaged in 1662 by the calvinists.

Saint-Vincent is a handsome production of the xvth century. The architecture of the interior is light and gracious, if we except the ornaments, which are not in good taste, and which have been fastened on the pillars of the choir, in the middle of the last century, after the designs of the architect De France.

The stained glass of this church is very remarkable. At the lower extremity of the right aisle in looking towards the choir, we perceive a pane of glass, a part of which is done on paste-



Typ. J. Claye.

SAINT-VINCENT.

board by Albert Durer, representing the Virgin kneeling beside several of the apostles. The draperies of the former are in admirable style; the heads of the others are also very fine.

In the northern aisle, that is to say, to the left on entering by the great porch, opposite the choir, we remark a window representing the history of saint John the Baptist. The lower pannel represents the *Decapitation* of the saint, whose head they are carrying to Herod, who is seated at table with Herodias. In the next window, in going towards the eastern extremity, there was a full view of the church of saint-Ouen, but it is unfortunately broken. We can only now distinguish its tower.

In the chapel to the left of the choir, there is a window representing the miracle attributed to Ferdinand, better known under the name of saint-Anthony of Padua, and taken from the lives of the saints, by the reverend father François Giry.

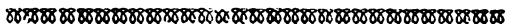
The interior of saint-Vincent, and especially the southern aisle, still offers some very fine painted windows which are unfortunately very much injured.

In advance of the chief portal a gothic porch deserves to be noticed, and also, above the

entrance, the remains of a basso-relievo after Michel-Angelo. Repaired a few years ago, this church will soon be disengaged from the houses which obstructed it, and hindered from admiring its pure and elegant form.

Saint-Divien.

This church has given its name to the street in which it is situated. It was formerly but a chapel in the midst of meadows and marshes. In the year 1209, it was situated without the town. It was formerly low and dark ; in 1636, the roof was raised to a greater height. Before the year 1661, the organ was placed in the left aisle : at that period, it was placed in its present situation. This church does not offer any thing very remarkable , unless perhaps its lofty steeple , in the form of a sugar loaf.



CHAPELS OF EASE.

Saint-Gervais.

In 386 , saint-Victrice , then archbishop of Rouen, received from saint-Ambroise a box of

relics, amongst which were the remains of saint-Gervais. Saint-Victrice caused a church to be erected in which were to be deposited those venerable remains. The archbishop tells us that he worked with his own hands, and that he even helped to carry the stones on his shoulders. Should not the temple where the remains of saint-Gervais had been deposited, have been named after this martyr ? Was it natural to give another name ? Certainly not ; and we may conclude therefore that the present chapel of saint-Gervais has been erected on the ground where formerly stood the church which saint-Victrice had caused to be built, and which afterwards was raised into an abbey, and is at the present time a chapel of ease.

The church of saint-Gervais suffered considerably during the religious contests : in the year 1594, it was almost destroyed. At that time the royal army had taken possession of it and had established a battery close by, which caused great havoc in the town of Rouen ; this army was commanded by the Marquis de Villars, for the League.

Strangers should not forget to visit an extremely curious ancient monument, the crypt of saint-Gervais. It is immediately under the choir

of the church. The descent is by a stair-case composed of twenty eight stone steps. The length of this subterranean chapel is thirty five feet, by sixteen in breadth and fifteen in height. The two first archbishops of Rouen, saint-Mellon and saint-Avitien, are buried under the two arcades, which we perceive on the right and left at the foot of the stair-case. The monument of saint-Mellon is that to the left on entering.

We here discover the only vestiges of roman architecture, which are to be found in this town. The roman road, which existed sixteen centuries ago, between the ancient *Rothomagus* and *Juliobona*, passed close to this church.

William the Conqueror, when mortally wounded by the pummel of his saddle, on his way to Paris, caused himself to be carried to the priory of saint-Gervais, where he died on the 9th of September 1087.

A slab of marble has been placed in 1846 on the west front of the church to commemorate this event.

Saint-Hilaire.

In the year 1562, the calvinists entered by force into the town of Rouen, through the suburb of

saint-Hilaire, and by the way destroyed the church of that name. It was rebuilt twenty eight or thirty years after. Like the church of saint-Vivien, it has given its name to the quarter in which it is situated; and, like it also, offers nothing worthy of the attention of the antiquary.

Saint-Paul.

Farin and some other authors have said that this had been an ancient temple of *Adonis*; nothing however proves or justifies such an assertion, and we only see in this a popular tradition on which we must not rely.

Formerly this little church was very curious in some of its portions. It was the only one in Rouen, which offered the three semi-circular *absides*, which we find in most of the monuments of the xth century. The middle one was the highest and projected farther out than the other two. There is a row of curious heads on the outside of the edifice in its whole circumference: some of which are represented with great mustaches. According to Mr. Cotman, who has remarked heads of a similiar description in different parts of Normandy, these great mustaches must at first have been a satire upon the Saxons

who wore them, when at the same time the Normans had their heads completely shaved. Robert Wace, in the *Roman de Rou*, tells us that at the battle of Hastings the English took the Normans for an army of priests.

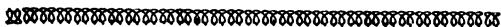
In the interior of the edifice, each of the three choirs was separated from the nave by a semi-circular arcade, the chief one of which was covered with sculptures, which have been unfortunately destroyed. This nave was modern, and dated only from the commencement of the xviiith century, whilst the most ancient portion dates from the commencement of the xiith century.

The modern portion was destroyed a few years ago. A new church in the form of an ancient basilica has been erected close to it, from the designs of Mr. du Boullay. Antiquaries will learn with pleasure that the administration of the town has taken measures to preserve the three *absides* of the ancient little edifice, with the intention of using them as a vestry to the new church.

The avenue, at the extremity of which the church of saint-Paul is situated, was formed in 1692 and 1693, but was only planted in 1729. The whole space, from the horse-pond to the foot of mount sainte-Catherine, was formerly a vast meadow with a few gardens. The road, when finished, was called

the *Chemin neuf*; it is now called the *cours Dauphin*, so named in memory of the birth of the Dauphin, son of Louis XV.

At the extremity of this avenue there are several springs of mineral waters. They are called the wells of saint-Paul, from the name of the parish. There are also several of similar description in the street Martainville, called *la Maréquerie*.



PROTESTANT WORSHIP.

Saint-Eloi.

Before the Seine was enclosed in its present bed, the church of saint-Eloi was situated on an island. Afterwards, without changing place, it found itself situated on the *terres neuves*, like the other churches, saint-Etienne-des-Tonneliers, saint-Clément, and saint-Martin-du-Pont. In 1030, under duke Robert, those new lands were considered as suburbs of Rouen : *In suburbio Rothomagensi ecclesiam sancti Eligii*, etc.

The church of saint-Eloi was formerly considered as one of the best lighted in the town of Rouen. There were, a few years ago, three windows executed in the xvth century; they have

been walled up of late, and the stained glass has been transferred to saint-Mary to ornament the museum of antiquities. There was formerly, in the very choir, a well, now filled up from which the water was drawn by the means of a chain; from whence is derived the proverb still used in Rouen : « It is cold as the chain of the well of saint-Éloi. »

This church has been dedicated to the protestant worship since 1803. The number of persons who profess this worship in Rouen, is about 2,000. The service commences, every sunday, at eleven o'clock in the morning. English service was also of late performed in this church at three o'clock in the afternoon.

The *place saint-Éloi* does not offer any thing worthy of notice; it was the ancient burying ground of the parish of that name; that ground has been lately cleared of the poultry and game market whose shops have for a great many years concealed the base of the protestant church.

XX

CHURCHES SHUT UP IN 1794.

WHICH DESERVE THE ATTENTION OF THE ANTIQUARY.

SAINT-PIERRE-DU-CHATEL,

At the top of the rue Nationale.

This religious edifice, erected in the xvth century, did not offer any thing remarkable but its tower, which is still entire. It takes its name from a castle which Rollo had built near that spot.

SAINT-ANDRÉ-DANS-LA-VILLE,

Rue de l'Impératrice.

The only part to day extant of that church, built from 1526 to 1557, is its tower, the beauty of which may be appreciated, now, it is completely in view.

SAINT-ÉTIENNE-DES-TONNELIERS,

At the corner of the street of that name and the rue des Iroquois.

The construction of this edifice dates from the commencement of the xvth century.

SAINTE-CROIX,

Rue Sainte-Croix-des-Pelletiers, at the top of the street.

SAINT-SÉPULCRE ,

At the corner of the streets Saint-George and de la Vicomté.

SAINT-LAURENT,

In the street of that name, Its tower principally merits the attention of the traveller ; it was commenced in 1490 , and finished in 1501. The screen (le jubé) of saint-Laurent was considered a chef-d'œuvre of architecture.



CIVIL MONUMENTS.



Hôtel de Ville (Town Hall).

The modern building which stands near the northern transept of the church of Saint-Ouen was the dormitory of the monks. It is now the town-hall. The offices occupy the ground and first floor, the library and gallery of paintings, the second. The great staircase is remarkable for its elegance and lightness ; it has been compared to that at Somerset-house. On the first landing we find, in a niche, the statue of Louis XV in his youth, from the chisel of Lemoine. The great staircase, next the church , constructed from the designs of Le Brument , the architect of the Madeleine , is distinguished by the boldness of its architecture ; it leads to the library and gallery of paintings. At the bottom of this staircase has been recently placed Géricault's tomb, given to the city by Etex a celebrated sculptor. The new facade of the town-hall is composed of two parallel wings with square pavilions at their extremities , and a

peristyle the middle of which does not project so far. Two columns of the corinthian order support the pediment, on which the armorial bearings of the town are sculptured; they are supported on one side by Mercury and the attributes of Commerce, and on the other by Industry in the likeness of Minerva. On the first floor of the southern wing, there is a very fine room, which is used for the meetings of the municipal body; one of the rooms on the second floor has been devoted to the meetings of the royal academy of science, literature and fine arts.

The ancient town-hall, which was built in the year 1603, was situated at the corner of the rue Thouret and the rue de la Grosse-Horloge, and near the tower of the belfry; the only portion of this building which remains is that which faces the rue Thouret. This edifice having fallen to ruins, it was decided that a new town hall should be erected. In 1757, a plan was adopted, and the monument was to be raised at the western extremity of the old market-place; but after having laid out one million of francs on the foundations alone, they became terrified at the enormous sum which it would require. The municipal administration still possesses the model in relief of the said monument, which may be seen at the Museum.

Archiepiscopal Palace.

This edifice adjoins the Cathedral church. The principal body of the building, which faces the street, was begun and partly finished in 1461, by the cardinal d'Estouteville; but death overtook this prelate before he had completed the whole. It does not appear that his successor, Robert de Croixmare, continued the works. It was, according to Farin, the cardinal Georges d'Amboise I, who terminated the edifice. The only remarkable portion of the interior of this edifice is that named the *Gallery of the States*. It is decorated with four large paintings by Robert. They represent views of Havre, Dieppe, Rouen and Gaillon, the once celebrated chateau of the archbishops of Rouen, built by the cardinal d'Amboise I, with the savings which he made from his salary, from the profits of his legation, and from the large fines which he levied, not unknown to the king, on the rebel towns of Italy.

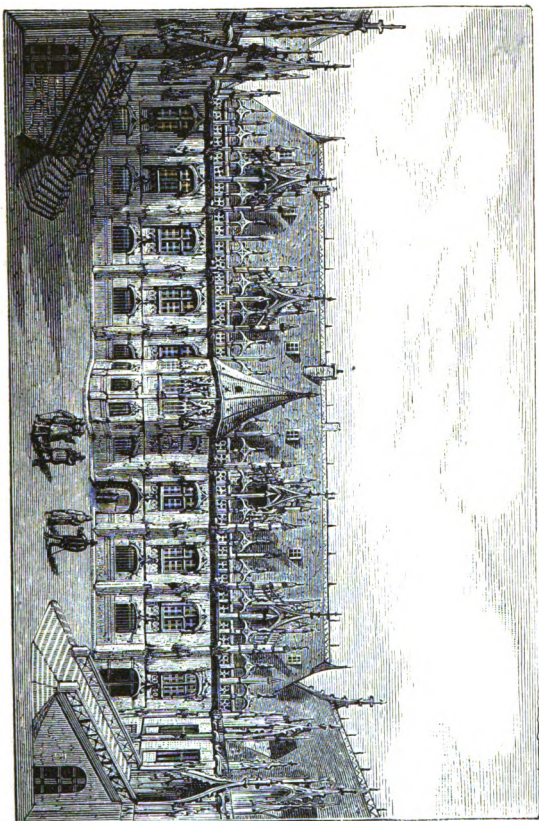
In 1508, when Louis XII with his queen came to Rouen, he alighted at the archiepiscopal palace. The dauphin Francis of Valois, son of Francis I also inhabited it in 1531.

The modern building which looks on the garden,

and which is to the right of the gate as you go in, was erected at the commencement of the last century. The library, which is appropriated to the Chapter of the cathedral, is situated on the first floor.

Palace of Justice.

When we say that the Palais de Justice was erected by Louis XII, in 1499, as a court of exchequer, which that prince had arranged should be held at Rouen, we must not understand that part of the building called the *Salle des Procureurs*, or Attorney's Hall, which dates from 1393, and which was erected (as we have mentioned under the article *Exchange*) as a place of meeting for the merchants of the town. Even at the present time, this hall calls forth the admiration of the best architects. Its length is forty-eight metres seventy-two centimètres, by sixteen metres, twenty-four centimètres in breadth. Its lofty roof is not supported by a single pillar; the ingenuity of the work is here contrasted with its boldness of conception. The only ornaments which decorate the walls of the hall are elegant empty niches, which are detached in relief, and at equal distances. In this hall we remark the statue of Corneille, the great dramatic author,



PALAIS DE JUSTICE.

Typ. J. Claye.

made in plaster by David, similar to the one erected in bronze on the stone-Bridge. At the other extremity, are placed the tombs of Claude Groulart, chief president in the parliament of Normandy, from 1585 to 1607, and of Barbe Guiffard, his wife. The principal staircase, which leads up to the Salle des Procureurs, was erected a few years since, under the superintendence of Mr. Gregoire. The *Conciergerie* and prisons are situated under this hall.

The Palais de Justice, properly so called, forms as it were one side of a square, at the northern extremity of the Salle des Procureurs. Its facade, which looks towards the south, is sixty-five metres in length, and is ornamented with every thing that the architecture of the time possessed in splendour and delicacy. The angular pillars of the piers are covered with canopied statues and small steeples, which extend from the base to the summit; the numerous ornaments, which surround the windows, those which accompany and surmount the windows of the roof, the leaden balustrade which rises above the roof, the arcades which form a gallery, and are carried along the whole of the entablature, lastly, the elegant octangular turret which occupies the middle of the facade and separates it into two equal parts,

are of the greatest beauty and purity of taste, in spite of a certain mixture in the style, which characterizes the transition from gothic architecture to that of the *Renaissance*, a style which already began to be in use. The name of the architect, unknown till recently, is Roger Ango. Among the statues we distinguish those of Louis XII, of Anne de Bretagne, his wife, of cardinal d'Amboise, of Francis I, etc.

At the farther end of the Salle des Procureurs is a door, which leads into the ancient *Grand' Chambre* (great Chamber), in which the court of assizes are now held. This hall may be considered as the finest in France. The ceiling, which is divided into sculptured compartments, decorated with gilt bronze ornaments, is of oak to which time has given the appearance of ebony. The cornice and the different parts of this hall are of a very good style and perfectly in harmony with the period in which the monument was erected. A Christ upon the cross, along with two small statues of *Justice* and *Force*, have been placed at the extremity of the Hall, above the benches of the Court. The walls are adorned with bees interspersed with eagles and the Imperial Cipher.

In the Council-Chamber several pictures of Counsellors in the Parliament of Normandy are

conspicuous. A very valuable picture given by Louis XII, representing the Christ upon the cross, at the foot of which are two holy women, has been lately replaced in this *Hall*.

At the exterior, the east and south facades have retained their primitive beauty, thanks to the intelligent and clever restoration of Mr. Grégoire. On the south fore front, are to be seen the statues of Louis XII, Anne de Bretagne, cardinal d'Amboise and François I; those of Justice, of a husbandman, a country-woman, a Lady, a nobleman, a monk, an artist; thus meaning to represent the persons who cooperated in the erection of this magnificent building, and the divers classes of society, at that time. in the costume of the epoch. The statues have been sculptured by Mr. Brun, a pensioner of the school of Rome. At the beginning of the last century, they erected, opposite to the *Salle des Procureurs*, a building in the modern style, thus forming a disagreeable disparity with the harmony of the monument.

The frontal of that building gave in on the 1st of April 1812, at ten, in the night, and occasioned the falling in of the ceiling, whereon our celebrated Jouvenet, having lost the use of his right arm by the palsy, had painted with the left hand, and with a masterly talent, the Triumph of Justice.

That right wing of the Palace of Justice has been lately replaced by spacious constructions, quite in harmony with the two other wings; it completes very handsomely this magnificent building, alone of its kind. The imperial Court holds its sittings there. The large hotel situate rue saint-Lo, and for a long time occupied by that magistracy, is now appropriated to the meetings of all the learned and industrious societies in the town (see: *Learned Societies*). The Council of Prud'hommes hold their assemblies there also.

Tower de la Grosse-Horloge.

The following inscription, which is engraved on a brass plate perfectly well preserved, is placed above the door at the foot of the staircase :

En lan de lincarnatiounre segnour. mil ccc.^{x x} iiii.
et neuf. fu commencé cest berfroy: et Es ans
ensvivas iusques en lan mil ccc.^{x x} iiii. et xviii. fu
fait et parfait. ou quel temps noble home mess.
Guille. de Bellengueschevallier chambellandu Roy
nostre Sire estoit cappitaine de ceste ville. hono-

nable home pourueu et sage Johan de la tuille
 bailly. et sire Guillaume alorge, Johan mustel.
 Guill de gaugy. Richard de sommery. Nicolas le
 roux. Gaultier campion, conseillers de ladicte
 ville et Pierres hermes rescueur d'icelle.

Proceeding , we ascend the tower of the
 belfry, by a flight of two hundred steps, at the
 top of which is the bell, with the following
 inscription :

† IESUS: HOMME: NOUVE: ROGER:
 IL: SERON: MEISS. SERE: JESAN:
 DANJENS: ME ISSA †

We perceive by this inscription, that this bell
 was named *Rouvel*, and not *Rembol*, as tradition
 would have it; but it is better known under the
 name of the *Cloche d'argent* (silver bell), although
 not a grain of silver entered into the composi-
 tion of it. It rings every night at nine o'clock. It
 also rings peals on occasion of any national re-
 joicings or public calamities. This bell was cast
 in the year 1447; it was then called the *horloge*
du Beffroi. The stone vault, which crosses the
 street at the place then called *porte Massacre*
 (the murder gate), was erected in 1527. On each

side of this arcade, we perceive dial plates and medaillons.

Under the vault, in the centre, we see sculptures representing a shepherd tending sheep. On each of the sides, are other sheep grazing. To the left, and facing the old market-place, we may read the following inscription: *Animam suam ponit pro ovibus suis*, which would sufficiently indicate the allegory of this composition did we not also see on the opposite side these other words: *Pastor bonus*.

Beside the arcade, but nearer to the rue des Vergetiers, the tower of the Belfry rises. We perceive a platform at the top of the tower, surrounded by an iron railing, from whence we can take a view of the whole town. Above is a dome, surmounted by the *campanile*. Concerning the fountain at the bottom of the tower, see p. 423.

The covered Markets.

About the middle of the xth century, Richard I. surnamed *Sans-Peur*, and third duke of Normandy, caused a palace to be erected on the banks of the Seine, which consisted of a large tower and served at the same time as a defence to the town. It was also the state prison. Henry I

added a few buildings to it. Several forts having been afterwards erected, the former was then called the *Vieille Tour* (old Tower). This tower was destroyed by Philip-Augustus; it was there, according to the greater number of historians, that in 1203 the cruel John, surnamed *Sans-Terre* (or Lack land), caused his nephew, Arthur of Brittany, to be confined, and there too, as it is supposed, he murdered him with his own hand. The present *halles* (covered markets) occupy the greater portion of the site formerly occupied by the palace and the *Vieille Tour*, which has given its name to the two markets we are presently going to speak of.

Those vast warehouses for different manufactures, called *halles* (or marts), were erected in the second half of the XIIIth century, about the time when Louis IX fixed the fifth enclosure of the town of Rouen. These marts are considered the most important in France. The most considerable portion, and also the most ancient of the whole building, is set apart for the sale of linen cloths. Its length is eighty-eight metres thirty-four centimètres, by sixteen metre twenty-four centimètres in breadth. The roof is supported by two rows of stone pillars. The two other marts, one for cotton stuffs and the other for

worsted stuffs and cloth, are each sixty-four metres ninety-six centimètres in length. These marts were open till about the year 1493, at which time they were closed, to prevent vagabonds taking shelter in them. The linen-mart separates the market which is held on this place, into two unequal portions. The larger occupies the north side, and is called the *place de la Haute Vieille Tour*; it is reserved for the sale of old linen, old utensils and particularly for the sale of crockery and glass. The second occupies the south side, and is called the *Basse Vieille Tour*, because it is considerably lower than the other portion. Several kinds of eatables are sold there especially fish.

There formerly rose, in the middle of the higher square, a very beautiful fountain which was composed of a triangular pyramid, surmounted by a statue of Alexander; but not the least vestige of it remains.

Near the linen-mart, we observe a remarkable edifice, which projects from the rest of the building, called the monument of saint-Romain. This structure however does not make part of the marts, to which it has not the least resemblance. Neither did it belong to the palace of the ancient dukes of Normandy, as some persons still

believe. The style of its architecture sufficiently indicates the time of its erection, namely 1542. The corinthian order of architecture appears in the whole height of the building. It was on the first floor that the celebrated old ceremony, called the *Levée de la Fierté*, for the deliverance of a prisoner, took place every year¹.

In the neighbourhood of the linen and cotton-marts, is the corn-mart; it is three hundred feet in length, its breadth being in proportion; the entrance is in the rue *Impériale*. It is open three days in the week: Mondays, Wednesdays and Fridays: the two other marts are open only on Fridays.

The Exchange.

Upon the quay, between the streets Nationale and des Iroquois

About the year 1664, the merchants' company obtained a portion of ground on the quay, where they met until 1827. Since then, that portion of

¹ To have all the particulars of this ceremony, see the work of Mr. Floquet, entitled: *Histoire du Privilège de saint-Romain*, &c. — Rouen, 1833, 2 vol. 8vo.

ground has been given up to enlarge the quay. The meridian which ornamented this ancient exchange, is now placed in the garden of the town-hall. Since the straightening of the quay, the uncovered exchange has been placed before the *Consuls* (or covered exchange) so that the one might communicate with the other. Planted with trees, it occupies the portion of ground which is situated between the rue Natioeale and the rue des Iroquois, and is surrounded by an iron railing.

Tribunal of Commerce,

COMMONLY NAMED THE CONSULS.

Chambre de Commerce.

It is in the gallery on the ground-floor, that the merchants meet, when the rainy weather does not permit their meeting in the uncovered exchange. This was formerly the *Jurisdiction consulaire*; and from the tribunal of commerce being established there it follows that its destination has not been changed. In the middle of the gallery on the ground-floor, and to the right on entering from the quay, we remark a handsome staircase, which is formed by a double flight of steps, from

the first landing. The statue of Louis XV under whom the building was erected is placed there.

This staircase leads up to the audience hall of the Tribunal of commerce, which is the largest of the three rooms which compose the first floor of the building. It is ornamented with a fine picture of Christ by Dumont le Romain, and considered by many as a Van Dick. In one of the neighbouring rooms are four paintings of large dimensions, by Schoppin and by Lemonnier, a native of Rouen. One of these paintings represents the audience given by Louis XVI to the Chamber of commerce of Rouen, on the 28th June 1786, in the great hall of the archbishop's palace, called the *Salle des États*. All the figures are as large as life, and are striking likenesses. The three others by Schoppin, represent : 1° the erection of the *Tribunal consulaire*, in 1556 ; 2° the erection of the *Chambre de Commerce*, in 1703 ; 3° Louis-Philippe visiting the exhibition of the Rouen products in 1833. Another fine picture by Lemonnier representing allegorical attributes of *commerce*, is to be seen in the meeting room of the *Chambre de commerce*.

There are three different entrances to this edifice, one from the rue Nationale, another from the rue des Charrettes and a third from the quay.

It was built in 1735, after the plans of the architect Blondel.

The Custom-House.

The edifice containing the ancient custom-house being a great deal too small and inconvenient for that purpose, it became indispensable to erect another building. For this object, the municipal administration opened a public competition on the 14th October 1833, for the erection of another edifice. In the month of May 1834, the preference was given to the plan of Mr. Ed. Isabelle, a distinguished architect in Paris, who was intrusted with the execution of his own plans. The excavations were commenced on the 17th February 1835, in the presence of the mayor, the municipal council, etc., and the building was terminated in 1838.

The architectural appearance of this edifice reminds us a little of the severe style of the florentine architecture; the large doorway is ornamented with the attributes of Commerce, as likewise the coping of the edifice; two bas-reliefs, of two mètres eighty centimètres high, and sculptured on stone by David, representing the *symbols of navigation and commerce*, decorate the middle of

the facade on the first floor. This building is situated on the *Havre quay*, a little farther on than the old one. It has three entrances: the principal, on the quay, leads into a large rectangular court, which is covered with a cupola of cast iron; opposite to the entrance of this court, is placed against the wall the fine bas-relief which ornamented the front of the old custom-house, a very handsome piece of workmanship by Coustou, a statuary of the XVIIIth century; it represents Mercury with the different attributes of commerce. Two other entrances from the quay lead to the offices and dwellings of some higher persons attached to the Custom-House. The lateral entrances serve as outlets to merchandise after having been searched or examined in the covered court.

The bonded and examining warehouses are on the ground-floor, as likewise the offices of the comptroller, sub-comptroller and searchers; the *entre-sol* is destined for other offices; the first floor is occupied with the dwelling and offices of the director; and lastly, the second story contains the dwelling of the principal receiver and the residing comptroller.

The entrepôt réel is situated behind the new custom-house; this warehouse is used for warehousing imported articles, without payment of

duties , untill taken out for home consumption. The front of this edifice, which is situated in the *rue des Charrettes*, has erected in 1826.

Entrepôts-Docks.

Spacious Store-Houses or *Entrepôts-Docks* designed to receive French and foreign goods of every kind, have been of late built at saint-Sever on the left bank of the river in order to be in direct communication with the Railway and navigation.

Public Slaughterhouse ,

Rue de Sotteville , suburb of saint-Sever .

For a long time the municipal council had occupied themselves with the idea of endowing the town with an establishment of this description , the want of which was much felt ; numerous plans were presented and discussed ; at last , after a thorough examination, the town obtained , by royal ordinance of the 18th August 1833, the authorisation to establish a public and common slaughterhouse , with apparatus for melting the tallow , scalding house and tripe house , on the fine property which is situated in the *rue*

de Sotteville , at the corner of the *avenue de Grammont* .

A public competition was opened at the end of the year 1833 for the plan of this establishment, and the prize was decreed, on the 20th March 1834, to *Mr. Étienne-Théodore Dommery*, an architect from Paris

The first stone of this establishment was laid by *Mr. Henry Barbet*, the mayor of Rouen, on the 28th July 1835, in the presence of the civil and military authorities and a large number of spectators.

This important establishment, which was built within the period of two years, and which is now completed, is one of the finest of this description. The expenses, including the purchase of the ground, amounted to the sum of 970,000 francs, and the annual product is estimated about 80,000 francs.

The principal entrance is from the *rue de Sotteville*; a fine open iron-gate between two lodges gives a view of the whole building. The total superficies of the buildings is seven thousand three hundred and thirty-seven mètres, or about the same number of yards.

Spacious streets and avenues planted with trees permit of a free access to all parts of the establish-

ment. It is well supplied with water, and has a canal to carry off the dirty water of the establishment, which allows it to be kept very clean.

To visit the slaughterhouse, apply to the secretary general's office at the town-hall.

Collège (Imperial Lycée),

Rue du Grand-Maulévrier.

The entrance court, is almost square, and surrounded on the four sides by buildings of a regular architecture. This portion formed the ancient college of the Jesuits. At a short distance to the north, and on a raised portion of ground, stands a large building formerly called the *Joyeuse seminary*, from the name of its founder, the cardinal de Joyeuse. These two establishments have now been united. That part, named *Joyeuse*, is exclusively reserved for the youngest children: they have their separate play-ground, which is formed of the terraces of the garden. The courts, which are allotted to the other classes, are situated lower than the former. The college contains about two hundred and fifty boarders and five hundred day-scholars.

The college church particularly deserves to be mentioned. Its front is situated in the rue Bourg-

l'Abbé; we remark on the right of the entrance a statue of Charlemagne, which we recognise by the globe he holds in his hand; on the left, is that of saint Louis. The erection of this church was commenced in 1614. It was formerly intended to be attached to the college of the Jesuits. Marie de Medicis laid the first stone of this church, which was only finished in 1704, and dedicated on the 21st of December of the same year. Several paintings decorate the interior, which is grand and majestic. The public are admitted into this church during the hours of divine service.

The municipal administration has caused to be erected, in one of the lateral chapels to the left on entering, a handsome marble mausoleum, to the memory of the cardinal de Joyeuse, the founder of the seminary now joined to the college.



HOSPITALS.

Hôtel-Dieu,

*Rue de Le Cat, at the extremity of the rue
de Crosne.*

The establishment of vast hospitals is very ancient in Rouen. The one of which I am speaking

was formerly situated near the cathedral, between the *Calende square* and *rue de la Madeleine*. The house which is opposite the southern porch of Notre-Dame, is a part of the remains of that hospital. In 1758, it was transferred to the new building, which had been erected in 1749, on the place called *the lieu de Santé*, other buildings having been afterwards added.

The Hôtel-Dieu is exclusively reserved for the reception of the inhabitants of the town, excepting cases of urgency. It is appropriated to the treatment of acute and chronical diseases, both internal and external. The sufferers, after having been treated during six months, are dismissed as incurable, and are admitted into the Hospice Général, if they have dwelt during ten years in the town. More than four thousand persons are admitted into this hospital annually. About two thirds of the sick are under the care of the physicians, the remainder under that of the surgeons of the establishment. Different rooms are reserved for different maladies. One of these is allotted to soldiers; another, which is known under the name of *Gésine*, is reserved for lying in women. There is also a separate room for children under five years of age, and several rooms for boarders.

There are in all seventeen rooms, containing together more than six hundred beds, the bedsteads of which are all of iron.

The medical practice is divided into two distinct parts : that of physicians, that of surgeons. Their visits are made regularly twice in the day.

The Hôtel-Dieu is at the western extremity of the *rue de Crosne-hors-Ville*. The buildings which form the hospital (properly so called), are those which are situated opposite the entrance gate which gives admittance to the vast court of the hospital.

This hospital and the *Hospice Général* are under the same superintendence, the fifth part of which is yearly renewed. This commission acquires each day a greater right to public gratitude, and especially to that of the poor.

Hospice Général.

Rue Bourgerue.

This hospital is situated in the lower part of the town, to the south-east, and occupies a vast portion of ground adjoining the boulevard Martainville. Gratitude causes us here to mention the name of Claude Groulart, first president of the

parliament of Rouen, in 1602. The establishment of an hospital for the admission of the poor aged inhabitants, really took place from that date. Previously, there existed only a subsidy, for the relief of the poor. After Groulart, a counsellor of parliament, named Damiens, wishing to uphold more effectually the existence of the hospital, quitted his house and employment, on purpose to live there and in this way be nearer to watch over the wants of the poor.

The Hospice Général has been successively enlarged at different periods. Lately, they have made a considerable purchase of land, and erected vast buildings. Its population is of about two thousand individuals. Although under the same administrative commission as the Hôtel-Dieu, it has its particular director, who acts under the superintendence of the commission, which commission is subjected to the public administration.

The care of foundlings is one of the principal attributes of the Hospice Général. Orphans who are found without means of existence, are brought up in the same way as those who are abandoned, but they are maintained at the expense of the *communes* to which they belong, while at the same time the others are chargeable to the department, accepting however the assistance of

the communes. The establishment provides the baby linen and clothing for the use of the foundlings ; it likewise pays all the expenses of feeding and education of these children, as long as they remain in the hospital. When they are sent into the country, the amount of board, and nurses, charges, till they attain the age of twelve years, is paid out of the funds of the department. The Hospice Général receives each year, on an average, about five or six hundred foundlings. A *tour* is always ready at one of the entrances to receive them. Once a week, two coaches filled with these unfortunate little creatures, are sent off, one into the country called the *pays de Bray*, the other to that called the *Roumois*, where they are left with agents who are intrusted with the care of providing nurses. In each of those *communes*, doctors are employed by the administrative commission to visit them in case of sickness.

From the boulevard Martainville, we perceive the front of the church of the Hospital. In 1785, the ancient chapel belonging to this hospital being found too small to contain the population, it became necessary to erect the present one for that purpose. This church was dedicated on the 25th March 1790. The architecture has been much criticised. Perhaps more harmony on the whole

might have been desirable ; but nevertheless, the different parts of it are handsome, and the edifice such as it is, does honour to its author, the late M. Vauquelin.

Saint-Yon Asylum, for insane females.

*Situated in the rue Saint-Julien,
Suburb of Saint-Sever.*

Quatremaires-Saint-Yon, for insane males.

At Sotteville, near Rouen.

The *Frères de Saint-Yon*, having been invited, in 1705, by the archbishop Nicolas Colbert and the first president Nicolas Camus de Pont-Carré, to come and establish themselves in Rouen, they accordingly purchased in 1708, the portion of ground which bears their name. They erected the church themselves without the assistance of an architect, even acting as masons and workmen. The first stone was laid on the 7th June 1728. This edifice is of a remarkable execution. In the exterior, its elevation is about ninety six feet including a lantern of about thirty, which stands above the transept of the edifice. In the interior, the length is one hundred and twenty five feet, and the breadth twenty five feet. On the 16th of

July 1734, the *Frères de saint-Yon* carried with great pomp, to their church, the remains of their founder, the venerable Lasalle, who died in 1719, and was buried in the church of saint-Sever. Independently of poor children, who were instructed by the *Frères* according to their condition; they likewise received incorrigible children, who were sent by their parents to be taken care of; they also received a limited number of insane persons, thirty were habitually kept there at the expense of their families.

From the time when the *Frères de saint-Yon*, as also all other religious communities, were suppressed, until 1820, the house of saint-Yon became successively a revolutionary prison, a barrack, a *grenier d'abondance* (or corn store-house), a house of detention for Spanish prisoners, a hospital for wounded soldiers in 1814, and a poor-house. This last establishment was one of the most considerable of this description; but it was suppressed in 1820, by royal ordinance,

In the preceding year, the *Conseil général* of the departement of the Seine-Inférieure had taken into consideration the deplorable state, to which the infortunate insane were reduced, and they resolved to alleviate their wretched condition. It had been represented to them that these

unfortunate people could not receive in the hospitals of Rouen, Havre or Dieppe, where great numbers of them were shut up, the medical cares which their position required, nor even those attentions which humanity demanded.

The *Conseil général*, on a proposition from Mr. Malouet, then prefect of the département, voted the establishment of a special asylum for the insane, belonging to the département. The buildings and dependencies of the ancient monastery of saint-Yon were designated as being fit for that purpose. The situation of the place at the extremity of the suburb, in a healthy situation, and the numerous plantations which it would be easy to make in the large gardens which surround the establishment, appeared so many favourable circumstances calculated to fix the choice of the administration.

Therefore, in 1821, they entered into a contract for the building of five different courts for the treatment of insane persons.

On the 25th August 1822, on the feast of saint-Louis, the prefect, M. de Vansay, laid the first stone of the establishment.

Notwithstanding some additional works, the hospital of saint-Yon was too small to admit all the patients of this département; the difficulty of

increasing an establishment placed in the center part of a populous suburb, determined the administration to purchase in the hamlet Quatremares, 4 kilomètres distance from Rouen, a ground of 37 hectares on which has been built an asylum intended specially for the insane of the male sex. In consequence of this foundation, the saint-Yon asylum is exclusively consecrated to insane females. On the 1st of January, 1861, it contained 865 insane, viz : 128 boarders and 697 paupers. The saint-Yon asylum occupies a superficies of nine or ten hectares. The insane are taken care of by nuns (*sœurs*) of saint-Joseph-of-Cluny.

The Quatremares asylum was begun, in 1851, under the administration of M. le baron Ernest Le Roy, Sénateur, Préfet of the Lower-Seine, and after the medical indications of M. Parchappe, inspector-general of the insane asylums. The extent of the ground on which it has been built is 40 hectares, with a slight depression eastward which, besides a very great permeability of the soil, favours the rapid drainage of rain and dirty waters and greatly contributes to the exceptional salubrity which this asylum enjoys. The establishment includes more than a hundred insane boarders, and about 450 insane paupers. The services are subdivided into fourteen categories entirely

separated one from the other ; and yet, from each of them the eye enjoys a most splendid panorama of fields, town and hills, thanks to a new and clever disposition which has removed all the yards outside of the buildings, and has dug up broad ditches at their extremities, in order to conceal the fence-walls. Many other devices, as ingenious as efficient, have been resorted to, to divert all impressions of constraint and sequestration.

The insane are employed in farming and gardening, in joiner's and lock-smith's works, in digging sand and block quarries, in masonry, painting and glazier's work, etc., etc. They make straw-hats, cotton-socks, straw-mats, etc., etc. A professor of vocal music, a professor of instrumental music, an elementary teacher, attend the establishment. A chaplain residing in the asylum celebrates the divine service in a vast chapel owed to M. Demarest, the architect for the department ; an organist accompanies the singing of the insane, who, every sunday, execute pieces of sacred music ; and, though the number of attendants amounts generally beyond 400, the performance goes on as orderly and devoutly as can be imagined.

The admirable order which reigns in the two establishments, the interior rule or system that

prevails in the treatment of the insane, which particularly consists in giving, within compass, diversion and liberty to the patients, have already drawn the attention and interest of strange and foreign physicians, who are themselves intrusted with the treatment of the insane, in the hospitals of their own country. The two asylums of Rouen, we make bold to say, have, for a good many years, served as models to all the others.

PRISONS.

There are two principal prisons in Rouen : the *House of correction*, and the *Maison de justice*, in the court of the Palais de Justice. The first, commonly called *Bicêtre*, contains the debtors, prisoners accused, but not tried, and those sentenced to imprisonment under twelve months ; such as have been previously convicted for crimes are confined in the second. Those sentenced to more than twelve months are sent to the central dépôt at Gaillon, 40 kilomètres distant from Rouen.

The prison called *de Bonne-Nouvelle*, or *nouveau Bicêtre*, erected after the plans of M. Des-

5.

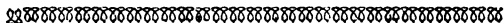
maire, chief architect for the department, can contain 600 or 700 prisoners. Its ingenious distribution, the clever ventilation adopted, an abundant distribution of water, have made this building quite a standard prison (*une prison modèle*). The radiant disposition has been chosen by the architect, as best appropriated to the necessities of a service which requires an active and incessant inspection. The women and young prisoners of both sexes inhabit distinct quarters and apart from the men's.

The ancient prison and penitentiary occupied, in the interior of the town, the buildings of *Bicêtre*, which have partly disappeared in consequence of tracing the new lines of streets and houses.

According to a statement made by M. Vingtrienier, the principal physician of the prisons, the average of the population of the house of correction is about six hundred, that of the *Maison de justice* about ninety; the mortality about one in fifty nine, in the first, and one in sixty eight, in the second.

In the year 1843, an establishment for young prisoners was erected in the parish of Petit-Quevilly (parc des Chartreux). They are employed in cultivating the earth, and all sorts of rural

labours. Many moral improvements have been already obtained.



SOLDIERS' BARRACKS.

There are three different barracks in Rouen : the first is situated near the *quai aux Meules* at saint-Sever, and contains about one thousand men. The second on the *Champ de Mars*, and contains about seven hundred and fifty men. The third is the *caserne Bonne-Nouvelle*, situated in the suburb of Saint-Sever. Most people pass the ancient priory of *Bonne-Nouvelle*, (so named by queen Matilda, on receiving the news of the victory of Hastings), and see only a barrack. To the monks who formerly inhabited this ancient priory, cuirassiers, dragoons and foot soldiers have succeeded.

The barracks of *Bonne-Nouvelle* contain about three hundred cavalry of six hundred infantry.



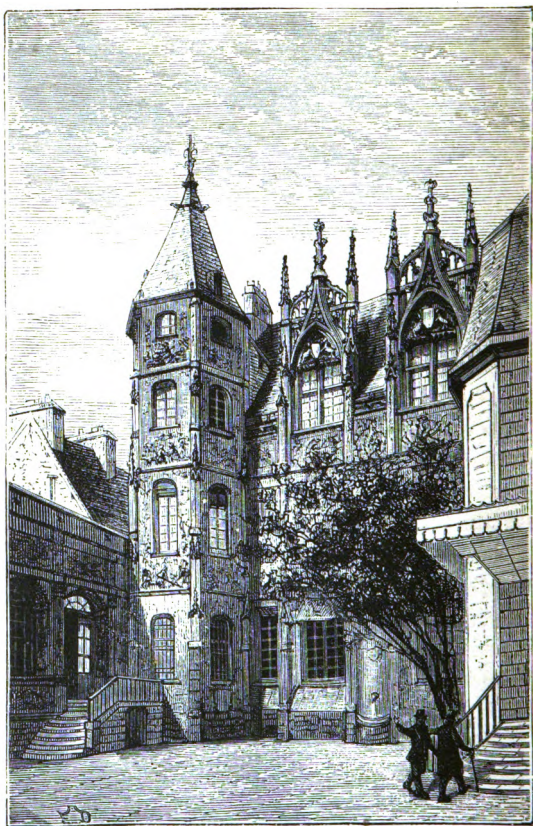


REMARKABLE EDIFICES.

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Hôtel du Bourgtheroulde,
Place de la Pucelle.

After the cathedral and saint-Ouen, Rouen possesses no other monument which excites more the curiosity of French or English antiquarians. The first person who described the famous bas-reliefs of the *Camp du Drap d'Or*, which ornament the exterior of the ancient gallery of the edifice, is Dom Montfaucon, in the 44th volume of his *Monuments of the french Monarchy*. He only did it, on the indications of the abbé Noel, who gave the first explanations of these sculptures. After Montfaucon came Dr. Ducarel, who has only copied the learned benedictine. Dibdin, the British antiquarian, has also paid his tribute of admiration to the hôtel du Bourgtheroulde, in his *Biographical, antiquarian and picturesque tour through France*. Colman and Dawson Turner, his countrymen, have given a place to this edifice in their respective publications. Mr. de Jolimont, in his *Most remarkable monuments in the town of Rouen* devotes an ar-



Typ. J. Claye.

HOTEL DU BOURG THEROULDE.

HOTEL DU BOURGTHEROULDE. 421

ticle and two engravings to this edifice. Messrs. Nodier, Taylor and de Cailleux have enriched their *Picturesque and romantic tour*, with a collection of lithographic printings representing the celebrated interview between Francis I and Henri VIII, that took place in 1520 in a field situated between Guines and Ardres in Picardy. Mr. A. Le Prevost has also written learned memoirs on the hôtel du Bourgtheroulde. He has fixed the date of the building (about the end of the xvth century), revealed the name of the founder, Guillaume le Roux, and facilitated the numerous descriptions which have been made of it. The most complete, is that given by Mr. de la Quèrièrè, in his work entitled: *Historical description of the old houses of Rouen*.

This hotel begun by Guillaume le Roux, seigneur du Bourgtheroulde, towards 1446, was completed in the first fifty years of the xvth century, by Guillaume le Roux, his son, abbot of Aumale and Val-Richer, who was employed by Francis I, for negotiating a compact with the Pope.

In the short description that we give of this remarkable building, we must notice the bas-reliefs, six in number, which adorn the elegant hexagonal tower, in the inner court, and repre-

sent pastoral scenes We must also add that interpreters make a great mistake when they inform strangers that the celebrated maid of Orleans, burnt in May 1431, was judged and imprisoned in this building, erected more than fifty years afterwards.

Ancient Abbey of saint-Amand,

Rue saint-Amand.

This abbey, which was in 1030 founded and endowed by the pious lady Aimeline, and enriched by the liberalities of Robert the Magnificent, which was honoured by the protection of kings, is now a confused sort of inclosure and inhabited by workmen of different kinds. Dirty courts and buildings in ruin have been for a long time the only remains of the interior of saint-Amand. Some parts have escaped destruction however; they have been taken down with some care and sold lately to give room to a large house now facing the rue Impériale. A very curious building, which had been erected about the end of the xvth century, during the life of the abbess Thomasse Daniel was to be seen there. On the first floor, was a room with two fireplaces, upon one of which the armorial bearings of the Daniel fa-

mily though much decayed could still be distinguished. At one of the corners of this building there was a small turret of stone, whose ornaments were rich and in very good taste : it was a fine specimen of the productions of the *Renaissance*.

Bureau Des Finances.

Opposite the west front of the Cathedral.

This was the ancient *Palace of the Cour des Aides*. The building is principally composed of hewn stone : it was built about the year 1509. Although this edifice has suffered numerous degradations, it still merits the attention of connoisseurs. The building has two separate fronts : the principal one opposite the cathedral, the other in the *rue du Petit-Salut*. The decorations are the same on both.

En 1705, the *Cour des Aides* was united to the *Cour des Comptes*, under the name *Cour des Comptes, Aides et Finances de Rouen*. The present edifice has nevertheless always retained the name of *Bureau des Finances*.

Gate of Guillaume-leïon,

Quai Napoléon.

Among the ancient gates of the city, it is the

424 GATE OF GUILLAUME-LION.

only one remaining. It was erected towards the middle of the last century and is ornamented with sculptures by Claude Leprince, a native of Rouen.



REMARKABLE HOUSES BY THEIR ANTIQUITY AND DECORATION. HOUSES IN WHICH CELEBRATED MEN WERE BORN.

Ancient town-hall, built in the reign of Henry IV, at the corner of the rues de la Grosse-Horloge and Thouret.

A stone-house, xvth century, rue des Cordeliers, n° 45.

Stone-house, end of the xvth century, rue aux Juifs, nos 47 et 49.

Stone-house, 1580, rue Étoupée, n° 4.

Stone-house, 1584, rue Percière, n° 44.

Stone-house, 1578, rue Bouvreuil, n° 4.

Stone-house, reign of Louis XIII, rue saint-Patrice, n° 36.

House, rue des Carmes, n° 20, ancient court of Exchequer erected in the xvth century, except the fore-front, rue des Carmes, built as late as the beginning of the xviiith century.

Stone-house, end of the xvth century, rue Caquerel, n° 43.

Wooden-house, beginning of the xvth century, rue Damielte, n° 29.

Stone-houses, xvth century, rue Eau-de-Robec, nos 186, 221, 223.

Stone-houses, end of the xvth century, rue du Change, nos 2, 4, 6, 8.

Wooden-houses, xvth century, rue Malpalu, nos 90 et 92.

Stone-houses, 1632, rue du Bac, nos 28 et 30.

Wooden-house, xvth century, called de *Cara-das*, rue de la Savonnerie, at the corner de la rue de la Tuile.

The house wherein Pierre Corneille was born, in 1606, rue de la Pie, n° 4. *This house has been rebuilt a few years ago.*

The house in which Fontenelle was born, rue des Bons-Enfants, nos 132 et 134.

House, rue aux Juifs, n° 9, wherein Jouvenet was born, in 1644.

The house in which Boïeldieu was born, in 1775, rue aux Ours, n° 61.

House, rue aux Ours, n° 46, wherein Dulong, chemist and natural philosopher, was born in 1785.

House, rue Eau-de-Robec, n° 220 in which Edouard Adam, a chemist, was born, in 1668.

House, rue Coignebert, n° 31, in which Armand Carrel was born, in 1800.

Besides the celebrated men whose birth-place we have just pointed out, our city glories in reckoning among her children ; Thomas Corneille (the brother of Pierre) ; the two Basnage ; the learned Samuel Bochart ; the fathers Berruyer, Brumoy. Le Courayer, Daniel et Sanadon, Le Genre, the historian ; the critic, Guyot des Fontaines ; the painters Restout, Letelier, Deshayes, Sacquépée, Colombel, Le Monnier, Houel, de Boisfremont, Lebarbier, and Géricault the poetic painter of *le Naufrage de la Méduse* ; the architects Blondel Couture and Le Brument ; the chemist Lémery and Dambourney ; the barristers Bérault and Ducastel ; the engineer Forfait ; the financier Mollien ; général Duvivier, M^{lle} Champmeslé ; Mesd^{mes} Du Boccage, le prince de Beaumont, etc.



BRIDGES.

Stone-Bridge and Statue of Corneille ¹.

This bridge was opened to the public, in

¹ A stone bridge built by the empress *Mauld*, stood where the suspension bridge now is ; the celebrated bridge of boats erected in 1626, was demolished in September 1836.

1829. It is about one hundred and fifty yards higher up than the bridge of boats, which was formerly nearly opposite the *rue du Bac*. We may almost say that it is formed of two separate bridges, the two ends of which join each other on the western extremity of the *Ile Lacroix*. Each part of the bridge is composed of three arches. The span of the middle arch is of thirty one mètres (95 french feet); the lateral arches are of twenty six mètres (80 feet); the whole length of the bridge is two hundred and sixty six mètres (818 feet). In the centre of the platform on the brige, is placed the bronze statue of Pierre Corneille, on a pedestal of white Carrara marble, which rests on a base of granite.

This statue is twelve feet high, (3 mètres 89 centimètres), and weighs 4,550 kilogrammes (2,974 pounds *de marc*). It was cast by Mr. Honoré Gonon, at Paris, after the model by Mr. David. The pedestal is by Mr. Grégoire, the late civil architect of the Seine-Inférieure. The height of the monument is twenty six feet (8 mètres 66 centimètres). The first stone was laid by king Louis-Philippe, on the 10th September 1833. The statue was solemnly inaugurated, on the 19th October 1834. On one side of the pedestal, we distinguish the following inscription :

A PIERRE CORNEILLE,
PAR SOUSCRIPTION,
1834.

This statue was erected by means of subscription, opened by the Society of Emulation of Rouen. It is to this society that we owe the first idea of this national monument.

A medal was struck for the occasion, and represents, on one side, the head of *Pierre Corneille*, with the following inscription :

Pierre Corneille, born at Rouen on the 6th on June 1606, died at Paris on the 1st of October 1684.

And, on the reverse, the statue, with this inscription :

Statue of bronze, erected by subscription to Pierre Corneille in his native town, through the exertions of the Society of Emulation of Rouen, in 1834.

Suspension Bridge.

The numerous commercial trading vessels, which come up the Seine, were formerly obliged to wait several days, before they could get along side the quay to discharge. It became essential to enlarge the port, for which reason the stone-

bridge was built at the entrance of the town, but this arrangement rendered another bridge indispensable, and in 1828, the town-council consulted on the possibility of removing the bridge of boats farther down; but the bad state it was in, the enormous sum it cost to keep it in repair, and the length of time it took to open it for the passage of vessels, at once caused them to give up all idea of this old machine, formerly looked upon as a wonder; but which did not now answer the purpose.

On the 8th of June 1834, a royal ordinance was issued, approving the undertaking. At last Messrs. Seguin brothers, civil engineers, and Pierre Colin, undertaker of public works, were, on the 15th October 1834, declared the approved contractors for the erection of the bridge; at the same time granting to them the receipts of the tolls for a period of 99 years, the bridge to be terminated at the latest, by the 1st of January 1837. It was entirely completed by the 1st of September 1836 (the very day the bridge of boats was suppressed). At the expiration of the 99 years, the bridge will become the property of the government. Its breadth is seven mètres thirty centimètres, its length 197 mètres and the whole expense has amounted to 750,000 fr. Every foot passenger

is obliged to pay one centime, every horseman five centimes, and a coach 15 centimes. On the left of the bridge is situated a guard-house, and on the right, Brune's house, erected by the city as a reward for courage and devotedness on many occasions. He saved more than thirty persons likely to perish in the Seine.



RIVER AND RIVULETS.

THE RIVER SEINE.

The source of the Seine is to be found near the hamlet of Envergeraux, and about 12 kilomètres from the village of Saint-Seine, in Burgundy. After a course of more than 800 kilomètres from east to west, it falls into the Ocean, between Havre and Honfleur.

This river may be divided in three parts : 1° upper Seine, from its source to Paris ; 2° middle Seine, from Paris to Rouen ; 3° lower Seine, from Rouen to the sea.

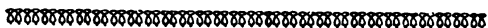
The depth of the Seine at Rouen allows the town to be classed amongst the principal ports of France. They calculate, upon an average, from 3000 to 4000, the number of vessels of all sizes, which annually come to this port.

ROBEC.

This rivulet has its source near the village of *Fontaine-sous-Préaux*, about two leagues from Rouen, runs thorough five *communes*, and enters Rouen by the suburb saint-Hilaire; passing thorough the town, it falls into the Seine, near the stone-bridge.

AUBETTE.

The Aubette has its source at Saint-Aubin, a small village near Rouen. This rivulet runs through *Saint-Léger du-bourg-Denis. Darnétal*, enters Rouen by the suburb Martainville, and falls into the Seine, at the entrance to the *Cours-Dauphin*, near the porte *Guillaume-Lion*. These two rivers are specially useful for mills and dying establishments.



FOUNTAINS.

There should be in a town, as many public fountains as churches. Under the ancient law, a tub was placed at the entrance of the temples, in which the priests washed their hands and feet; under the new law, and in imitation of the old one, fountains were placed near the churches, where

the christians, before entering, washed their face and hands. This remark was applicable especially, in Rouen, before the Revolution, where the number of churches and fountains was quite the same. There are not now thirty seven parochial churches, but we can still count thirty six public fountains, not including those in many private houses.

Of all these fountains, only seven merit particular attention, from their architectural and historical character. They are the fountains of the *Croix-de-Iierre*, the *Crosse*, the *Grosse-Horloge*, the *Marché-Neuf*, the *Pucelle*, *Saint-Maclou*, and *Lisieux*.

FOUNTAIN OF THE CROIX-DE-PIERRE,
Carrefour (cross way) Saint-Vivien.

There formerly existed, not far from the fountain known at present under the name of the *Croix-de-Pierre* (stone-cross), a cross, which had been raised through the piety of the inhabitants; but we now can find no authentic document of the period of its erection; all we know is that it had been rebuilt in the year 1628.

This fountain is composed of three partitions in the form of a pyramid, and is ornamented with some statues. One may still form an idea of

the beauty of its architecture, in spite of its ruinous condition, and even the repairs it has undergone.

FOUNTAIN OF THE CROSSE.

At the corner of the streets des Carmes, and de l'Hôpital.

This is a small monument in the gothic style of the end of the xvth century. The sculptures which decorate it, are remarkable for their fineness and delicacy. It is surmounted by a royal crown. Its name comes from its being situated at the corner of the house, which had for a sign the crozier belonging to the monks of *Notre-Dame de l'Île-Dieu*.

Some etymologists see in the word *Crosse* an alteration of the english word *cross*. In the year 1815, this fountain was completely renewed.

FOUNTAIN OF THE GROSSE-HORLOGE,

At the corner of the street des Vergetiers, and the Grande-Rue

The figures of Alpheus and Arethusia, surrounded with children, have been here represented. They have been entirely repaired in 1845.

FOUNTAIN OF THE MARCHÉ-NEUF,
On the market-place of this name.

It is a stone monument, of the xviiith century, in a pyramidal style. The obelisk is supported by a block with four eagles in each corner.

FOUNTAINS OF SAINT-MACLOU AND OF THE
PUCELLE.

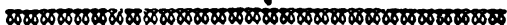
Strangers will be repaid for their trouble in going to see these fountains. The first is situated at the corner of the church of saint-Maclou: there remain still two figures of children, an elegant creation of Jean Goujon. We mention the second, the *fountain of the Pucelle*, on the place of the same name, on account of the historical recollections which are attached to it. It is a heavy composition of Paul Slodts. Its want of style causes us to regret the beautiful triangular fountain, which was erected after the execution, in this square, of the *heroine of Vaucouleurs*, a monument which instead of destroying, they should have tried to preserve. Who might recollect, under the costume of Bellona, the figure of Joan Darc, so graciously and nobly represented by the princess Mary d'Orléans.

FOUNTAIN OF LISIEUX,
Rue de la Savonnerie.

This fountain is by far the most remarkable of the whole. It is thus named on account of its being erected against a house, which belonged to the bishop of Lisieux, who lodged in it when he came to Rouen. At the top of the pyramid, we may remark Apollo, dressed in a most extraordinary manner, and represented playing on the harp. Under the god of the poets, we distinguish the horse Pegasus. Immediately beneath, a figure with three heads is represented, of which the manuscripts make a *Philosophy*¹ The nine Muses are distributed in the rest of the masonry, under the figure with three heads, which might as well be that of Hecate. Rocks, trees, turf and sheep, form the accompaniments of this *Mount-Parnassus*.

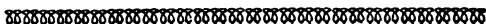
The water ran formerly from two brass figures of Salamanders, which indicated the date of the time of Francis I. Mutilated as it is, this monument is still very curious, and merits to be visited. Its erection dates from the year 1518.

¹ According to these manuscripts, the three heads represent *Logic*, *Philosophy* and *Metaphysics*. They were surmounted by a crown.



MINERAL WATERS.

Rouen has also its mineral waters, which, even in the neighbouring towns, have a sort of reputation. I will point out three of the principal sources, after *Lepecq de la Clôture*: The first, to the east, is known under the name of la *Maréquerie*, the entrance to it is in the rue des Canettes; the second, to the south east, named *de saint-Paul*; the third is situated at *Déville*, in the neighbourhood of Rouen. The learned doctor, on whose authority I speak, assures us that sick people to whom he ordered the water of the last named spring, were cured by the use of it. He also adds, that this spring might become very valuable to the inhabitants of the western quarter of the town. Nevertheless, it has never been much known, and even at the present day very few people are acquainted with its existence.



SQUARES AND MARKET-PLACES.

 OLD MARKET AND PLACE DE LA PUCELLE.

The name of this market sufficiently denotes that it is the most ancient in Rouen; it is also

the most important. It existed as early as the xth century, and was at that period situated in the suburb. Formerly it took up a far larger space of ground than it does now, since in the xvth century it occupied the whole of the ground between la rue du Vieux-Palais, the church of saint-Eloi, and that of saint-Michel ; the remains of the last mentioned church were still to be seen a few years ago, at the south-west corner of the High-Street (la Grande-Rue). About the beginning of the xvith century, houses were built in the neighbourhood of saint-Eloi, as far as la rue du Vieux-Palais ; one of them still remains : it is the hôtel de Bourgtheroulde famous for its bas-reliefs, and which I have already described. The Old Market was thus divided into two unequal parts. The spot where the innocent *Joan Darc* was burnt (May 30th, 1431), has retained the name of *place de la Pucelle*. It is also called : *Marché aux veaux*, on account of its former destination. Therefore it is really in the *Old Market*, the French heroine was sacrificed to superstition and revenge, « on account, the king of England says to his very dear and much beloved uncle, « on account of the great damages and inconveniences, the horrible murders and heinous cruelties, and other innumerable evils she had

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« committed against our sacred person and loyal
« obedient subjects. »

The covered galleries which now shelter the fish-women's stalls, were constructed in 1823. In consequence of the alterations which take place at this moment, the Old Market will soon be twice as large as it is at present.

MARCHÉ-NEUF.

Besides the advantage of the neighbourhood of the *rue de l'Impératrice*, which runs along it, the *Marché-Neuf* has been of late considerably improved and embellished.

PLACE NOTRE-DAME.

The flower and seed-market regularly held there on sundays and fridays, for a great many years, is now removed *place des Carmes*.

PLACE DE LA CALENDE.

It was formerly called Port-Morant, port des navires or port de Notre-Dame, because, in fact the vessels used to unlade their cargoes at that place, before the first Dukes confined the bed of the Seine within certain limits. Perhaps the iron rings, mentioned by Farin, to which the ships were made fast, could still, to this day, be found sealed, in the masonry of the cellars, in some of

SQUARES AND MARKET-PLACES. 439

the neighbouring houses. The fore front of the house at the top of which a dial is still to be seen, exactly opposite the portal of the church, is the remains of the *Hôtel-Dieu* (hospital), anciently erected on this spot.

PLACE DE LA HALLE ET BASSE-VIEILLE-TOUR.

See : *Halles*.

CLOS SAINT-MARC.

Situated at the end of the rue Armand-Carrel.

This vast market occupies a part of the ancient Bonatical Garden. They chiefly sell there, as upon *the place de la Haute-Vieille-Tour*, old linen and old pieces of furniture ; second-hand goods, crockery, earthen-ware, glasses, etc.

PLACE DES CARMES.

It is now the seed and flower garden regularly held on sundays and fridays. This square has partly succeeded to the ancient convent of *Carmes* (carmelites) from which it has borrowed its name, as well as the neighbouring street.

THE ROUGEMARE.

In the year 949, Otho, emperor of Germany, Louis IV, king of France, and Arnold, count of Flanders, laid siege to the town of Rouen. The

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duke Richard I, surnamed *Sans Peur*, made a *sortie* by the *porte Beauvoisine*, and fell on the enemy whom he slaughtered in great numbers. This action took place partly on the site of the present *Rouge-Mare* (red-pool), from the blood with which it was covered.

In 1450, the *Rouge-Mare* became the horse-market, which has, since the end of the last century, been transferred to the *Boulingrin*. The *Rougemare* is now the butler-market.

THE BOULINGRIN.

The *Boule-verd* was a lawn where they used to play at bowls. From that word *boule-verd* the English derived their Bowling-Green, a literal translation of it in the primitive acceptation; from this word: Bowling-Green we have made Boulingrin. That spot situate at the junction of the two declivities Beauvoisine and saint-Hilaire, is a large square surrounded with horse-chestnut-trees. Since the horse and cattle-market has been transferred to that spot, people wrongfully call it, *the new Rougemare*.

LE CHAMP-DE-MARS.

See: *Caserne Martainville*.

PUBLIC LIBRARY.

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LE MARCHÉ AUX BESTIAUX.

The Cattle-Market.

Place des Emmurées, saint-Sever-Suburb, held every week, on tuesdays and fridays.



PUBLIC LIBRARY,

PICTURE GALLERY AND MUSEUMS.

PUBLIC LIBRARY,

At the Town-Hall.

The opening of this library took place on the 4th July 1809. Since then, the inhabitants and strangers are admitted into this establishment every day (except sundays, thursdays and during the vacation), from eleven till four, and from six till nine o'clock in the evening. The present collection, consists of about 100,000 volumes, including the Leber and Coquebert de Montbret collections. There are above twelve hundred manuscripts. Several of them are very curious and rare, from their date, their illuminations, or their subjects. Amongst the first, although not the most ancient, I will mention the famous *Gradual* by Daniel d'Aubonne, who died

in the year 1714. It measures two feet seven inches in length, by one foot ten inches in breadth, and weighs seventy three pounds. It is ornamented with brass plates ; on each side of the binding, we may observe the armorial bearings of the abbey of Saint-Ouen, which are also of brass. This manuscript contains about two hundred vignettes, initials of all sizes, and also a great number of gilt letters. One cannot admire too much the patience of the author, who passed thirty years, it is said, on this immense undertaking. The library contains also other manuscripts. infinitely more precious, amongst which are several of the xth, ixth, and even of the viith and viiith centuries. The learned will distinguish amongst the most important of the manuscripts, the curious missal of archbishop Robert, which was brought from England about the year 1050, with the *benedictionary*, which was used at the coronation of the Anglo-Saxon Kings. These two manuscripts are ornamented with magnificent miniatures in the greek style of the Low-Empire. The books printed before the year 1500 amount to three hundred and twenty eight, two hundred and forty of which bear dates ; the most ancient is of 1468.

The library contains also collections of great value and editions which have become very rare.

The government has enriched it with several very valuable works. The most important gift that has yet been made to the library, is that which was sent by the commission of records in England, namely: the collection of historical documents, which will be followed by several others, is composed of 74 vols. folio, and 168 vols 8vo.

The Leber's magnificent collection of books and manuscripts, bought, in 1836, by the city, is added to the public library in a separate room. As to the Coquebert de Montbret books, given to the city by the collector, they are provisionally deposited in the summit of the Hôtel de Ville. The library contains besides a magnificent vase of the Sèvres manufactory in the more-sque style, a statue of Voltaire after Houdon, and several chinese pieces given by the admiral Cécile (a native of Rouen), and numerous medals and engravings ¹.

The present keeper is M. André Pottier.

PICTURE GALLERY,

At the Town-Hall.

The opening of the picture gallery took place

¹ The public records of the departement of Seine-Inférieure are deposited at the Préfecture, rue de Fontenelle. They offer to the historian and antiquary useful documents on the norman history of different times.

on the same day (4th July 1809), as that of the library. The greater part of the paintings have been collected in the département. The government has also assisted in enriching it by giving several paintings of different schools, the municipal council, by voting different acquisitions, and some private persons, by voluntary gifts. This interesting collection is composed of about three hundred paintings, amongst which we remark *a Virgin in the midst of Angels*, called *the Virgin of Saint-Sixte*, by Raphael, an admirable copy, if not a second original of the picture known under the same name in the gallery of Dresden; also three small paintings, placed next to each other, and which are incontestably by that great painter and in his best style; the Van Eyck representing *the Virgin in the midst of young Girls*; *a Mass during the League*, a painting which is curious on account of the subject and great personages which it represents; *a Conversion of saint-Matthew*, by Valentin; *a saint-Francis in prayer*, by Annibal Carrache; *an Ecce Homo* and a copy of the *Holy Family*, by Mignard; *a Death of saint-Francis*, by Jouvenet; *several marines*, by Vernet; *a Descent from the Cross*, by Lahire; *the Plague of Milan*, by Lemonnier, of Rouen; *a view of Rouen in the be-*

ginning of the last century, a visitation to the Virgin, by Guerchin. and a great many others, which it would require too much room to mention here. A statue in terra cotta by Caffery, representing Pierre Corneille †, and several marble statues and plaster casts of the finest ancient statues, are placed in the room at the extremity of the entrance gallery. The magnificent painting by M. Court, representing *Corneille welcomed in the theatre by great Condé* and the fine *portrait of Boïeldieu*, by M. Boullanger de Boisfremont, are placed in the hall of the Academy, adjoining that of the library and picture gallery; strangers are permitted to see them.

During the month of July, there is every two years an exhibition of paintings, principally by Norman artists.

The establishment is open to the public on sundays and thursdays, and every day to painters and strangers, from ten till four o'clock.

The present keeper is M. Gustave Morin.

† Another statue of Corneille in marble, is placed in the large hall on the ground floor; it is a much esteemed work of Cortot, a french sculptor,

MUSEUM OF ANTIQUITIES.

At Sainte-Marie, rue Beauvoisine.

This Museum, created in 1833, by the general council of the department, upon a proposition of M. Dupont-Delporte, prefect, was open to the public in 1834. It occupies three of the galleries in the cloister of the ancient convent of saint-Mary. In the first gallery are the Gallic, roman and gallo-roman antiquities, as also those of the middle ages; in the second, those of that period termed *la Renaissance*. This museum contains statues, busts, bas-reliefs, fragments of architecture, sarcophagi; urns of marble and stone; vases of bronze, glass and terra-cotta; stained glass, arms, pieces of furniture, utensils and ornaments of different ages.

The following enumeration will give an idea of its riches: The door of Corneille's house, a few roman and gallo-roman tombs found in Rouen, and various parts of the department of the Lower-Seine; several fragments of mosaic-work, inscriptions, statues dug up from excavations made at Lillebonne; a great many objects of art and antiquities of the middle-ages and of *la Renaissance*; the reliquary of saint-Sever, which of yore contained the relic of that saint, and the

shape of which puts you in mind of a gothic chapel of the end of the xiith centry; it is in oak-wood, covered with copper-washes gilt and silvered over; figures of bishops are seen on the four sides, that of saint-Sever, gilt over, is conspicuous on the central top of the reliquary; several specimens of wood and stone sculpture of the xvth xviiith centuries; plaster-casts of the five bass-reliefs of the hotel of Bourgtheroulde, representing the interview between Henry VIII and François I, at the camp of the Cloth of Gold; a considerable collection of roman and gallic medals, seals and ancient French and norman coins; ancient arms and armours, amongst which is to be seen the coat of mail of Enguerrand de Marigny, formerly belonging to the collegiate of Ecouis, and, at last, ancient pieces of furniture, such as cupboards, side-boards, trunks, oak and ebony chests.

The windows of the gallerie, fifteen in number, are filled with stained glass, giving a specimen of the progress of that kind of ornament from the xiith to the xviiith century. The most remarkable among them formerly belonged to saint-Eloi (now the protestant church) and represent the history of the Jew and of the consecrated wafer, that is to say the miracle *des Billettes*. Frames han-

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ging against the wall, contain some ancient Norman charters and titles bearing the sign manual of celebrated men. Among those signs or rather marks, that of William the Conqueror. (a simple cross) is particularly distinguished, with that of several other dukes of Normandy. The Museum is open to the public on Sundays and holy-days, from 11 till 4 o'clock, and every day in the week, at the same hours, for artists, strangers and foreigners.

CERAMIC-MUSEUM ¹.

The municipal Museum of the Ceramic of Rouen, annexed to the departmental museum of antiquities, occupies one of the galleries in the cloister of saint-Mary. It was established in 1864, upon the motion of a committee of amateurs who offered, to defray the instalment expenses, the produce of an exhibition of objects of art which took place in Rouen in 1861, and proved very successful. It was formally opened on the 15th of August 1864, by the municipal admi-

¹ We are indebted for this notice to the very great kindness of M. André Pottier, the conservator of the public Library, of the Museum of antiquities and of the Ceramic Museum.

nistration. The stock of this copious and valuable ensemble of the productions of the Rouen-Ceramic, in the xviii and xix centuries, made up of the collection gathered during a good many years by M. André Pottier, grandson of one of the ancient *crockerly-ware manufacturers*, amounts to more than a thousand pieces. The end proposed in the disposition which has been made of it, is to show forth the successive stages of that beautiful industry, from its first essays as a commercial and manufacturing industry, down to its total extinction, and to exhibit by groups perfectly distinct, its double period of splendour and decline.

The history of that industry in Rouen is, at this day, perfectly well known : it took its rise towards the middle of the xviii century (about 1640), and was introduced by Edmo Poterat, transferrée to a privilege granted to one Nicolas Poirel, by the regent Anne of Austria. The establishment of Poterat thrrove, enlarged and was divided among his children. Rouen therefore is indebted to that family not only for the foundation of this industry, nay more, the creation and the expansion of that grand ornamental art which afterward brought it into vogue, and lastly proved its fortune. Poterat's privilege being expired, after a

duration of half a century, numerous factories were established in competition around the primitive establishment; they, in the end, amounted to sixteen or eighteen, all concentrated in saint-Sever suburb, on the south side of the Seine.

It would be rather difficult to point out precisely the time when that industry reached its height, or the beginning of its decline. That period of the master pieces takes in probably the end of the xviiith and the first third of the xixth century. In the middle of the latter the downfall was completely confirmed. The commercial disasters which followed the conclusion of the treaty of commerce with England reached it and struck it a most fatal blow; the Revolution gave it the finishing stroke. It survived it however, to witness the daily disappearance of its ancient establishments. Towards 1840, the last manufactory disappeared from our town.

For those two centuries, the crockery industry in Rouen, though undergoing the effect of the many changes the general commerce of the country was subjected to, attained and kept up a superiority of influence which for a long time preponderated the rival factories; it supplied the French colonies beyond sea, and it was generally acknowledged that it exported three quarters of its usual fabrication.

By the arrangement of the gallery consecrated to the Rouen-Ceramic, the successive stages of the fabrication are represented by a series of groups and distinct ensembles disposed, as much as it is possible to infer from the style and a few authentic dates, according to the chronological order. So, a first group at the beginning of the first case, to the left in the middle of which is to be seen a piece dated 1647, represents the origin of the fabrication, begun evidently under the influence of the Nevers manufactories. In a second group underneath, a new ascendancy undoubtedly supersedes the first: namely, that of the East, through the medium of Holland. The rest of the case is filled up with pieces which sum up the first essays of the style called radiating (*rayonnant*), characterized by the exact symmetry of their ornamentation. It was undoubtedly the most splendid manifestation of this industry, at the time of its greatest glory. A little intermediate case is occupied by two groups which bear no relation to the ensemble. The former consists in specimens of that rare crockery which is distinguished by a smutty graining brought out in black relief upon a brown-russet or yellow ground. The latter includes pieces of crockery remarkable for a slavish imitation of the Chinese types. The large case close by of-

sers the rich, harmonious collection of the radiating decoration at its height. There shines forth, in its greatest variety and highest magnificence, the grand decorative art of Rouen. The blue came, sometimes set off with touches of red, but very seldom with other colours, has been sufficient for the artists of that period, to achieve innumerable wonders of elegance and delicacy. The small intermediate case contains, in its upper part, a group of pieces stamped with the *flower de lis*, specimens now very rare, whatever may be the interpretation given to that stamp, and always exquisitely executed.

The first half of the central case contains the complement of the large preceding one, particularly in small objects of lesser interest.

In the other half of this same case appears a new style, still keeping a few characters of the preceding one, such as the symmetry of the ornaments, distinguishable, however, by the nearly exclusive use of polychromy, and the repetition of the same types of decoration, instead of the infinite variety which was the merit of the preceding style. Nevertheless we must not, from this contrast, conclude that this new style is posterior in date to the other. We have on the contrary more than one proof that they are both nearly contemporaneous.

porary, but they are probably the produce of two different manufactories.

At the bottom of the next small case, a group of crockery characterized by a green trellis border, a style ascribed to a manufacturer called Guillebaud, may be considered as the transition between all the preceding styles, the principle of which was symmetry and the new styles which will generally be inspired with the manner of the Chinese, or what is called rock-work.

The fourth large case which closes the series of Rouen, presents in all their variety, the productions of the period of decline. Most of them are distinguished by a great show of gaudy colors, but taste is *mostly* wanting, and besides, it is easy to perceive from the rude and neglected execution and the incessant repetition of the same common-place types, that the mercantile competition had completely taken possession of that industry which henceforth hardly executes any thing but trumpery-ware.

The next large and the little cases are consecrated to an ensemble of specimens, that is, to the productions of French or foreign manufactories which vied with Rouen in the crockery-ware industry. The groups are rather numerous, and are in general distinguished with the help of inscrip-

tions. Holland, because of its importance ranks first; to its fabrication must very probably be ascribed the precious fiddle, masterpiece of this industry for the correctness of its shape and the riches of its ornamentation. Then follow in succession, Nevers, Strasbourg, the banks of the Rhine, Moustiers, England, etc.

Some samples of China of different primitive manufactories, French or Foreign fill up the two last little cases and terminate the methodical series.

The wall at the end of the gallery is adorned with a chimney in crockery-ware of Rouen, surmounted with several decorative pieces of divers origins.

In the middle of the gallery may be read the following inscription commemorative of this interesting local institution :

**MUNICIPAL MUSEUM.
OF THE CERAMIC OF ROUEN.**

Founded in 1864.

UNDER THE ADMINISTRATION OF M. VERDREL, OFFICER OF THE LEGION OF HONOUR, AND MAYOR.
M. LE BARON ERNEST LE ROY, SENATOR, BEING PREFECT OF THE LOWER-SEINE (SEINE-INFÉRIEURE).
COLLECTION GATHERED BY M. ANDRÉ POTTIER, AND

MUSEUM OF NATURAL HISTORY. 455

ACQUIRED BY THE CITY OF ROUEN, WITH THE COOPERATION OF A COMMITTEE OF AMATEURS OF ROUEN, PRESIDED BY M. LE COMTE ADRIEN DE GERMINY.

MUSEUM OF NATURAL HISTORY.

At Saint-Mary's, rue Beauvoisine.

The municipal administration of Rouen founded the gallery of natural history, in 1827 ; but, it was only in the year 1832, and after having been enriched by the administration of that time, that it was judged fit to be offered to public curiosity.

The increase of this museum has been rapid ; within its few years of existence, it may be already advantageously compared with most provincial collections ; and through the maritime situation of the town, it may one day be placed immediately after that of Paris. It is remarkable, for the numerous shells which it possesses, as also for some mammalia, which are exceedingly rare. This museum consists of two galleries and is open to the public, on sundays and holy days ; foreigners and students may enter any day.

Mr. Pouchet is the director of this establishment.



LEARNED SOCIETIES.

ACADEMY OF SCIENCE, LITERATURE AND ART.

The number of resident academicians is fixed at fifty; that of corresponding members is unlimited. The collection of the memoirs of the society, a volume of which is published every year, consists at present of 66 vol , including the year 1864, and 5 volumes of ancient memoirs. The Academy holds its private meetings every friday , from seven to nine in the evening, and a public meeting once a year, when the prizes for the different subjects relating to Science, Literature and Arts are alternately adjudged. This meeting is held in the great hall of the Hôtel de Ville, in the beginning of August. Foreigners should not omit to visit the hall of the academy to see the magnificent picture by M. Court, representing « *Pierre Corneille received at the theater by Le Grand Condé* ; » also the fine portrait of Boïeldieu painted by M. Boullenger de Boisfremont. That hall is situated in the Hôtel de Ville near the picture Gallery (le Musée) and the public Library.

CENTRAL SOCIETY OF AGRICULTURE.

This Society, formed in 1819, is incessantly occupied in propagating the knowledge and information relating to the science for which it was instituted. It holds its meetings the second and fourth thursday of every month, in one of the halls of the ancient convent of Saint-Mary, rue Beauvoisine, and a public meeting every year on the eve of the fair of Saint-Romain, that is, towards the end of October. The Society at this meeting adjudges the prizes and the medals of encouragement. It publishes every three months the result of its labours.

The Society is composed of honorary members, of forty resident and an unlimited number of corresponding members.

THE FREE SOCIETY OF EMULATION.

This Society, created in 1803, under the name of: *The free Society of Emulation*, is occupied more particularly with all that which can conduce to the advancement and contribute to the improvement of manufacturing industry and arts. It holds its meetings the 4th and 15th of every month, in one of the halls of the ancient *Cour impériale*, and a public meeting at the Hôtel de Ville the 6th of June, the anniversary of the birth

of the Great Corneille, at which time the prizes and medals of encouragement are awarded.

This Society is composed of honorary or veteran members, of sixty resident and an unlimited number of corresponding members. It established, in 1835, three public courses of lectures given gratuitously by members of the Society, to wit: one on *Book-keeping*, one on *Commercial Law*, and one on *Geometry applied to the arts*. It publishes every year the collection of its memoirs in a bulletin of about two hundred pages.

FREE SOCIETY OF COMMERCE AND INDUSTRY.

This Society contributed powerfully to the first establishment of a bank at Rouen; to the re-establishment of the Chamber of Commerce; to the formation of a Savings-Bank to which it contributed a part of the Funds, etc. It has just been united to the Free Society of Emulation, the end and purpose of which are nearly the same.

SOCIETY OF MEDECINE.

It holds its sittings on the second and fourth tuesday of every month in the enclosure of the ancient Cour impériale, and is exclusively occupied with the healing art. It corresponds with the physicians and surgeons of the department, and with many other celebrated physicians in different parts of France.

SOCIETY OF CHEMISTS.

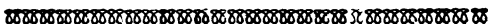
A great number of the Chemists of this city meet, on the first tuesday in each month, in a hall of the Tour aux Normands, rue des Espagnols, to consult upon all that can interest, in any way, the profession of chemistry. The medical Jury meet in the same place. Here is found a pretty good collection of objects from the three natural kingdoms, intended particularly for the examination of candidates for the profession of chemistry.

CENTRAL SOCIETY OF HORTICULTURE

Founded in 1836, this Society holds its meetings in one of the halls of the ancient Cour Impériale, the first wednesday in every month, and it has shows of flowers and fruits twice a year in the great hall of the Consuls or covered Exchange.

COMMISSION OF ANTIQUITIES.

The sittings of this Society, instituted for the search of the antiquities and the preservation of the ancient monuments in the department of the Lower-Seine, are held at the Prefecture; the number of members is not limited. It possesses a great number of drawings done by E. H. Langlois.



LECTURES FOR PUBLIC
AND GRATUITOUS INSTRUCTION.

FACULTY OF DIVINITY.

Cour des Libraires, near the Cathedral, every day, except saturdays and sundays, at two o'clock.

LECTURES ON BOTANIC AND BOTANICAL GARDEN.

The desire to enliven and improve the *quartier Martainville*, led the municipal authorities to open a street at the entrance to the city, on the very site of the former Botanical Garden, which they were consequently obliged to establish elsewhere, and they fixed on the *park of Trianon*. These grounds are situated at the extremity of the rue d'Elbeuf, in the suburb of Saint-Sever, and form nearly a square area of 45,500 mètres. It will soon be one of the best laid out Botanical Gardens, and one of the richest in plants of every species. M. Le Jeune, of Rouen, architect at Paris, gave the plans for it in 1826.

The lectures on botanic are given in this garden, three times a week, during the fine season, on mondays, wednesdays and saturdays, at six o'clock in the evening. On the thursdays, there is herborisation.

LECTURES ON CHEMISTRY.

This course of lectures takes place every year, from the 1st of December, on tuesdays and fridays, at 4 o'clock, in the quondam monastery of les Dames de Ste-Marie, rue Beauvoisine. The principal object of the lessons is the application of chemistry to the arts and industry. This course embraces the three kingdoms. It is generally followed by more elementary lessons in which the same professor teaches the principles and the process of dyeing, and all the knowledge necessary for the art of bleaching. This latter course is brought within the compass of workmen ignorant of the technicalities of chemistry and scientific terms in general. A lesson is given every sunday, at twelve o'clock, beginning on the first of december, and ending about the month of August.

LECTURES ON NATURAL PHILOSOPHY.

This course, instituted in 1835, takes place on wednesdays and fridays, at one o'clock, at Sainte-Marie. Another elementary lesson is given every sunday, at half past one, for the benefit of the working class.

COURSE OF DRAWING AND PAINTING.

The *drawing* class established in the ancient convent of Sainte-Marie includes all relating to

the liberal and industrial arts. It begins in November and ends with August. Lessons are given every day, except sundays: from eight to ten o'clock in the evening, on mondays, wednesdays and fridays, and from one to three in the afternoon, the other days.

LECTURES ON NATURAL HISTORY.

It is divided into two parts: *Botany* is taught during the summer, at the botanical Garden; *Zoology* during the winter, at the Amphitheatre, rue Beauvoisine, on monday and wednesday evenings.

SCHOOL OF AGRICULTURE AND RURAL ECONOMY FOR THE DEPARTMENT OF THE LOWER-SEINE.

Lectures on *Cultivation*, on wednesdays, at 7 in the evening.

Lectures on *agricultural Chemistry*, on wednesdays, at 8 in the evening.

Agricultural Zoology, on fridays, at 8 in the evening. Those courses of Lectures instituted by the General Council, in 1838, hold on from the month of December until Easter; the two first in the Amphitheatre of Chemistry, and the third in the Amphitheatre of natural History, rue Beauvoisine.

COURSE OF ARBORICULTURE.

Takes place at the Botanical Garden, on sundays and fridays, at two o'clock, during the spring and summer.

PREPARATORY SCHOOL OF MEDICINE AND
CHEMISTRY,

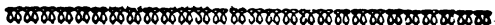
Rue des Arsins. — The different classes are taught every day by the physicians belonging to the hospitals.

THE LECTURES ON COMMERCIAL LAW, ON BOOK-KEEPING AND COMMERCIAL RESPONSABILITY, ON GEOMETRY AND INDUSTRIAL MECANICS, founded in 1834, by the Society of Emulation, are given every sunday, at sainte-Marie, rue Beauvoisine, from twelve to three o'clock.

PROFESSIONAL PREPARATORY SCHOOL FOR JOINERY AND LOCKSMITH'S WORK, *rue des Arsins*, 1.

GRATUITOUS SCHOOL FOR DEAF AND DUMB, *rampe saint-Gervais*. This school was founded in 1835. by the generous self-devotion of M. l'abbé Lefebvre, formerly curate of sainte-Madeleine.





THEATRES.

THEATRE-DES-ARTS.

This theatre was built in 1775, from the plans of François Gueroult, an architect of this city.

The present house, very cleverly contrived, is commodious and agreeable; it was restored and somewhat altered in 1835, and can accommodate from 1,800 to 2,000 people.

The ceiling is from the pencil of Lemoine, a painter of Rouen; it represents *the Apotheosis of the great Corneille*.

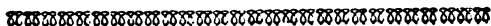
The peristyle in the rue des Charrettes describes a quarter of a circle, and is composed of ionic columns. On the entablature which they support is sculptured the medallion of Pierre Corneille, accompanied by the figures of Melpomene and Thalia.

THÉÂTRE-FRANÇAIS.

There is another theatre, in the place du Vieux-Marché: *the Théâtre-Français*. This site was formerly occupied by a tennis-court, in lieu of

which a theatre was constructed, which was opened on the 2d of February 1793. It can only contain 1,200 people.

We may mention a third theatre, *l'Ambigu-Dramatique*, rue La Fayette, intended originally for a Circus. It is only in winter that representations are given at this theatre; they are nearly similar to those of the Boulevard du Temple, at Paris.



PROMENADES WITHIN THE TOWN.

COURS DE LA REINE.

This public promenade, formed in 1659, is one of the finest in France; it has all that can delight the eyes. Its length is about 1 kilom. 380 mètres. Four rows of elms extend the whole length. To the north a majestic river studded with verdant isles, furrowed by the passenger boats of Port-saint-Ouen, Oissel, Tourville and Elbeuf; on the opposite side of the Seine, lofty hills stretching to the east a magnificent curtain; on the south, meadows enamelled with a thousand flowers, and the railway of Paris with its large and handsome

terminus ; at the eastern extremity the immense prairie of Sotteville of which the eye seeks in vain the boundaries ; country-houses grouped here and there in the landscape ; humble hamlets in the plain or on the heights ; their modest fanes attract the eye, and prevent its wandering aimless in the distance, all unites to charm the lover of nature, whether seated or walking in the cool shady walks.

In the month of February 1784, the provision of wood in the city falling short, the trees of the Cours were ordered to be cut down. Those noble trees, the pride and ornament of summer, became a ressource against the rigour of winter. The Cours was replanted on the 9th of March 1785.

COURS DAUPHIN.

V. the church of *saint-Paul*, p. 73.

AVENUE DU MONT-RIBOUDET.

The Avenue of Mont-Riboudet, opened out through a former marsh, is planted with four rows of elms It is at present the principal entrance to Rouen in coming from Havre or Dieppe. The view is admirable, especially from the hill. On the left, a large amphitheatre of vegetable-gardens ;

on the right, an immense extent of pasturage terminated by the river; nearer the city, a marine subject, if one may so call it, that Vernet would have been delighted to paint: this forms an ensemble which cannot fail to attract and charm the eyes of the diligent observer.

BOULEVARDS ET JARDINS PUBLICS.

They occupy, for the most part, the old moat of the city, and were laid out between the years 1770 and 1780. The first plantations may then be traced back to nearly an age. The city is indebted for this magnificent zone, to M. de Crosne, then intendant of the province.

As we proceed on our promenades, we must not forget the Botanical Garden, the Garden of saint-Ouen, the open Exchange and the cours Boïeldieu, at present the resort of the fashionables. At the extremity of this promenade a statue of bronze, from a model by Dantan junior, was erected in 1839, in honour of Boïeldieu. The skilful composer is represented in a moment of inspiration, seated, with a few books and musical instruments lying at his feet.

SOLFÉRINO-GARDEN. — We shall particularly mention the new and beautiful creation called *Jardin Solférino* (rue de l'Impératrice) planned

and laid out by M. Beaucantin the clever professor of arboriculture. This Garden situated in the best part of the town is, of course, very much frequented, and mostly by fashionable people.

In order to have a complete idea of the extent and importance of the city, the traveller should ascend the heights which command it: *Bonsse-cours*, the hills of *sainte-Catherine* and *des Sarpins*, *Mont-aux-Malades* and *Canteleu* will amply repay the fatigue, by views at the same time most varied and most lovely; and if he would form an idea of the wealth of the country from the great number of manufactures which supply the market of Rouen, and make it one of the most commercial cities in the kingdom, he has but to go through the cool vallies of *saint-Hilaire* and *Darnetal*, those of *Bapaume* and *Déville*, *Maromme*, *le Houlme* and *Bondeville*, which united thus with Rouen form, as it were, but one and the same city.



PROMENADES BEYOND THE CITY.

The beauty of the environs of Rouen, the ease with which one can go over them at a very trifling expense, and the delight experienced in those lo-

vely excursions, will tempt the traveller not to leave the city till he has visited its neighbourhood. Let us first take a survey of the chain of hills which overlook and encircle it on the east, north and west.

BONSECOURS.

At 3 kilomètres from Rouen is *Bonsecours*, or, to be more exact, *Blosseville Bonsecours*, so well known in the country for the numerous pilgrimages made to its church. Here, thanks to the pressing solicitations of M. l'abbé Godefroy, has been built, from the plans of M. Barthelemy, architect of Rouen, a magnificent church in the pointed style of the XIIIth century. It is a little basilic terminating in a polygonal apsis, somewhat in the pure and simple style of *la sainte-Chapelle* in Paris, but with aisles. The south front which is 21 m. 60 c. wide, has three entrances decorated with sculpture. On the lower part of the central tympanum, a crowd of miserable creatures are represented sinking under corporal or mental infirmities, and coming to implore the aid of the Holy-Virgin : an inscription worthy of a temple dedicated to Notre-Dame de Bonsecours. The upper part of this tympanum is occupied by Mary, holding in her arms the infant Jesus, whom two

kneeling angels are censuring. The string courses of the voussure are peopled with angels, apostles and prophets. On the tympanum of the door, on the left, is placed saint-Anne teaching the youthful Mary to read ; on that of the door to the right, is Mary receiving honour from the infant Jesus and saint-Joseph. These different sculptures are by the skilful chisel of M. Duseigneur. A spire, with two campaniles and little steeples occupy the center of the front, and thus complete the edifice. The spire is 50 m. high from the ground, and the campaniles have an elevation of 27 m. 30 cent. The length of the church is 44 m., and the width 17 m. The large windows of the apsis and those of the choir are filled with stained glass, manufactured at Choisy-le-Roy. In the lower part of the window, the donor is represented kneeling, and his name is engraved on the same window. From each pillar is suspended one of the banners of the corporations that figured in the procession at the time of the inauguration of the railway to Paris. This new church, erected by subscription, replaces a chapel of the xvth century which had become too small for the number of worshippers.

CÔTE SAINTE-CATHERINE.

Close to Bonsecours is la côte Sainte-Catherine.

To reach it, one may either go by the downs on leaving the church, or by the road to Paris, called the upper road on the south, or by a path near the cemetery of Mont-Gargan, or else by the Petites-Eaux-Martainville, on the north. This last, less frequent than the others, is, perhaps, preferable on account of the varied pictures presented by the little river Aubette, by the side of which is the path, the dye-houses which it supplies, the meadows which border it, and the groves which shade it. On leaving the Aubette we follow a winding path, sheltered from the noon-day sun by the lofty coppice of the *Bois-Bagnières*, which extends on the mountain side from the north to the east. From the summit of the hill you enjoy a magnificent panorama. The azure of a lovely sky the brightness of the atmosphere, the appearance of the city, which rises like an amphitheatre at your feet, the belt of foliage formed by the boulevards, the Seine with its verdant islets and its numerous vessels, immense meadows the bounds of which the eye can hardly perceive, vast forests which lose themselves in the southern horizon : all this forms an enchanting picture the beauties of which defy description.

The traveller must not expect to find on the côte

Sainte-Catherine the ancient abbey of *Sainte-Trinité-du-Mont*, nor the chapel of *Saint-Michel-Priory*, nor the fort whence the Marquis de Villars repulsed the attacks of Henry IVth ; nothing of all that exists at present, except the remains of two walls threatening to crush beneath their ruins such as may be imprudent enough to stop to examine them too closely.

DARNÉTAL.

From this position, raised 130 mètres above the level of the sea, turning our eyes towards the north east, we discover the valley of Darnétal, become so rich by the industry of its inhabitants¹. The eye dwells with pleasure on the lofty tower of Carville, a gothic tower of a square form, of which Henry the IVth, according to tradition, made a post of observation, when he besieged the fortress of the League. Let us not forget to say that a detachment of english troops who

¹ Hidden by hills, it is hardly possible to see Darnétal, a pretty manufacturing town of some importance, situated at the distance of 4 kil. from Rouen, of which it is almost a suburb. See a notice on this town published by M. Lesguillez, 1883.

served in the king's army, behaved bravely in the different attacks with which they were charged.

SAPINS. — BOISGUILLAUME.

On the other side of the valley of Darnétal, towards the north, are the hills of Saint-Hilaire, near those of *les Sapins* on which is situated the *Cimetière monumental*. This latter joins the hill of Boisguillaume whose green, shady and lonely walks form so many delightful promenades through which the lover of nature is never weary of rambling. Magnificent and admirable as the view of Rouen is from the heights of Boisguillaume, it, nevertheless, must yield, in some degree, to that from mont sainte-Catherine which projects like a promontory proudly towering above the immense valley of the Seine, whilst that of Boisguillaume, is situated in the remotest part of the curve described by the hills running from east to west, inclining towards the north.

SAINT-AIGAN. — MONT-AUX-MALADES.

Le Boisguillaume touches Saint-Aignan. We cross the latter commune to reach Mont-aux-Malades of which it is at present a dependence. After visiting the parish church, which dates from the xith century, archeologists will not fail to pay their respects to the venerable

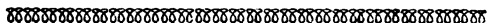
remains of a second church close by, constructed in the style called *romanesque*. If the traveller is an englishman he will know that the king-dukes have left remembrances in this place ; that Henry 1st took pleasure in endowing the friars of the holy congregation of saint-Jacques ; that Henry II, his grand-son, who had, says an historian, « a greatly natural inclination for poor « lepers, and desiring to draw people from all « sides to this hill », instituted a fair which was held every year on the 1st of September¹. I should advise, such as visit this neighbourhood, to repair to the southern slope of this hill, if they wish to enjoy a magnificent prospect.

CANTELEU.

I will add that this hill ought not to be omitted in the enumeration of our promenades, as the view taken from its summit is unquestionably one of the most extensive and magnificent that can be imagined. The château that might properly be called the *museum of Canteleu*, is besides, in some measure, a public property,

¹ For the priory of Mont-aux-Malades, see the interesting work of M. l'abbé Langlois; Rouen, 1881, 8vo, plates.

thanks to the extreme kindness of its owner ; foreigners and natives, if lovers of art and nature, may depend upon being most kindly and politely received by M. le baron Elie Lefebure.



CEMETERIES.

There are now seven cemeteries for catholics, and one for protestants. A great many families having applied for the right to erect a monument on the tomb of their relations, and these rights having always been granted, the result was that the ground for burials was sensibly curtailed. The consequences that might result from this having been foreseen by the municipal authorities, the council, on the proposal of M. de Martainville, the mayor, decided on establishing *le Cimetière monumental*, to the east of Rouen, on a part of the hill *des Sapins*

The new cemetery comprises an area of about 5 hectares, surrounded with walls. The chapel is built on the highest part of the hill. By means of this cemetery families need no longer fear to see the tomb-stone they had erected over the remains of a relative or friend carried away, nor need they wander about, in the last resting

place, seeking in vain the spot where lie the loved ones whose loss they mourn.

Amongst the most remarkable monuments we may name those raised in remembrance of Boïeldieu, E.-H. Langlois and Marquis.

~~Amalgamated~~

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